

Founded in 1898 by JOHN C. FREUND

NATION'S EDUCATORS ATTEND CONVENTION IN LOS ANGELES

Seventh Biennial Event Draws Approximately 10,000 to West Coast City — New Officers Elected to Five Posts

Smith Chosen President

Concerts, Clinics, Lectures, Forums and Round-Table Discussions Provide Variety—'El Dorado' Pageant and Herbert's 'Serenade' Hailed

By HAL D. CRAIN

LOS ANGELES, APRIL 5.

SOME 10,000 teachers and students trekked across the plains and deserts from snowbound cities and hamlets to attend the seventh biennial of the Music Educators National Conference, and to bask in California's far-famed sunshine. Thanks to their presence, the conference became one grand crescendo from beginning to end. The sun, unfortunately, went on strike for much of the time, and turned over his baton to old Pluvius, who sent drenching rains to make this unusual climate even more unusual. But the indefatigable ardor of the pilgrims refused to be dampened, with the result that all comers voted the conference one of the most successful in the history of the organization.

Fowler Smith of Detroit was elected president for the next two years, and the educators laid plans that should have far-reaching effects upon music in this country. Other officers elected were: first vice-president, Louis Woodson Curtis, Los Angeles; second vice-president, Richard W. Grant, State College, Pennsylvania; executive committee: Lilla Belle Pitts, New York, two-year term, and Lorrain Watters, Des Moines, four years.

Research Council Members Elected

The Music Education Research Council elected for six years: Charles M. Dennis, San Francisco; Glenn Gildersleeve, Dover, Del.; Joseph L. Maddy, Ann Arbor; Osbourne McConathy, Glen Ridge, N. J.; Hazel B. Nohavoc, Minneapolis, and Grace V. Wilson, Wichita.

It was the first time that such an array of music-minded people had ever descended upon a West Coast city. Even Buffalo is "west" to some people; hence, for many, coming to Los Angeles was like making a trip to Mars. So when they arrived and found people here just like themselves, they generated an enthusiasm that seemed to have a mutual electric effect. The Shriners, the Legion, the Elks, and hundreds of other groups have come here for their national meets, but never has any group or association left an imprint that seems fraught with so much good, or brought

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Conductors for the Stadium Concerts



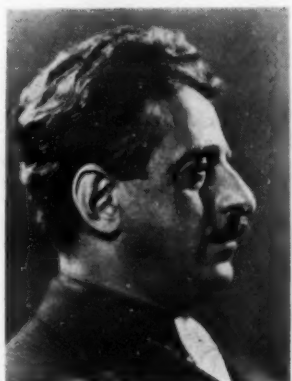
Geoffrey Landesman
Artur Rodzinski



Massimo Freccia



Efrem Kurtz



Alexander Smallens



Frieder Weissmann



Hans Wilhelm Steinberg

METROPOLITAN FUND NEARS OBJECTIVE

Donations Pass Three-Quarter Mark as Leaders Intensify Drive for Remainder

The Metropolitan Opera Fund had passed the three-quarter mark on April 3, with a total of over \$750,000, according to a report made by Cornelius N. Bliss, chairman of the board of directors, at a meeting of the board. George A. Sloan, campaign manager, told of the fund's progress, listing some of the various sources of contributions. He reported that more than \$250,000 had been raised through the radio, thanking David Sarnoff, chairman of the radio division of the fund. Six foundations have given a total of \$81,547; the Metropolitan's board of directors has contributed \$58,771; and the personnel of the opera house has donated \$35,586.

The fund announced on April 2 that about \$125,000 had been contributed by corporations, firms, and business and financial executives. More than 5,000 school students have made donations to the fund, it was recently revealed. Mrs. William Barclay Parsons, Jr., vice-chairman of the Metropolitan Opera Fund, said that "youth's interest in opera exceeds anything we ever anticipated."

ENGAGE CONDUCTORS FOR DELL CONCERTS

Six Chosen to Lead Orchestral Events — Smallens to Direct Four Operatic Works

PHILADELPHIA, April 3.—A recent announcement by Samuel R. Rosenbaum, president of the Robin Hood Dell Concerts, Inc., reveals further plans for the 1940 Summer season of outdoor concerts, operas and other events, in Philadelphia's Fairmount Park.

Conductors engaged, so far, include: José Iturbi, Hans Wilhelm Steinberg, George Sebastian, Sylvan Levin, and Alexander Hilsberg. Eugene Ormandy, honorary music director, will conduct the opening performance on June 18.

Alexander Smallens is scheduled to direct the four operas, 'Carmen', 'Aida', 'Madame Butterfly', and 'Rigoletto'. On the lighter side there will be performance of 'The Mikado' and 'Pinafore' by the New England Grand Opera.

Soloists booked to date include: Lily Pons, with her husband, Andre Kostelanetz as conductor for the concert at which she will appear; Lawrence Tibbett; Grace Moore, Mr. Iturbi and Mischa Elman. The Ballet Theatre has been engaged for two evenings.

WILLIAM E. SMITH

STADIUM CONCERTS OUTLINE PLANS FOR SUMMER

Rodzinski to Conduct First Ten Concerts with Serkin as Soloist at Opening on June 20 —Brahms Cycle to Be Given

Ballet Theatre to Appear

Company Will Be Seen in Six Performances—Other Conductors Include Smallens, Kurtz, Freccia, Weissmann and Steinberg—Five Soloists Listed

The Stadium Concerts program for the Summer of 1940, as outlined recently by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, will include six conductors, an extended ballet season, the opera 'Carmen', and several other special features for the Stadium's twenty-third season. The orchestra, as always, will be the New York Philharmonic-Symphony.

Artur Rodzinski, musical director of the Cleveland Orchestra, will conduct at the Stadium for the first time this Summer. He will lead ten concerts during the first fortnight. His programs will include a Brahms cycle, to commence on the opening night of the season, June 20, when Rudolf Serkin will be heard in the Brahms Concerto No. 1 in D Minor. The Cycle will include the Second Piano Concerto with a soloist, to be announced; the Violin Concerto with Albert Spalding, the Double Concerto with Mischel Piastro and Joseph Schuster, the four Symphonies, and the 'Academic' and 'Tragic' Overtures.

Steinberg to Make Stadium Debut

Other conductors will be Alexander Smallens, Efrem Kurtz, Massimo Freccia, Frieder Weissmann and Hans Wilhelm Steinberg. All are known to the Stadium public except Mr. Steinberg. Alexander Smallens has conducted opera, ballet and concert performances at the Stadium for the past seven years. Mr. Kurtz, who is musical director of the Ballet Russe de Monte Carlo, made his Stadium debut last Summer. Mr. Freccia, who spent the Winter as musical director of the Havana Philharmonic, will return to the Stadium for his third successive Summer. Mr. Weissmann, who made his New York debut at the Stadium last Summer, is now the head of the New Jersey Symphony. Mr. Steinberg was invited to come to this country in June, 1938, to join the NBC Symphony.

Ballet will play a more important part than ever before at the Stadium this Summer. The Ballet Theatre will appear six times at the Stadium: on June 27 and 28; on July 15 and 16, and on Aug. 1 and 2. The program will be chosen from a repertoire including

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N. Y. PHILHARMONIC PLANS LONGER TOUR

**Orchestra under Barbirolli to
Give Seventeen Out-of-Town
Concerts Next Autumn**

The New York Philharmonic-Symphony Society will make an expanded tour of seventeen successive concerts next Autumn. The orchestra, under John Barbirolli, will open its tour on Nov. 18, in York, Penn., and will close on Dec. 5, in Springfield, Mass. In between concerts will be given in Baltimore, Toledo, Chicago, Milwaukee, Ann Arbor, Saginaw, Lansing, Fort Wayne, Cincinnati, Columbus, Pittsburgh, Washington, Providence and Boston.

Plan Exchange Concerts

The Philharmonic-Symphony will appear twice at Chicago's Orchestra Hall, on Nov. 21 and 22. While the New York orchestra is in Chicago, the Chicago Symphony, under Dr. Frederick Stock, will present a pair of concerts on Nov. 20 and 22 at Carnegie Hall as part of the regular subscription series of the Philharmonic-Symphony Society. This exchange of concerts has been arranged as part of the celebration of the Golden Jubilee tour of the Chicago Symphony next season, a tour which will mark the half century of the orchestra's founding under Theodore Thomas. The New York Philharmonic, the country's oldest orchestra, was founded in 1842. The Chicago Symphony, the third oldest, was founded in 1891 by Theodore Thomas, who had left his post with the New York Philharmonic to undertake this task for the Midwest.

In addition to the Autumn tour the orchestra will play four other out-of-town dates: Princeton University, a regular yearly engagement, on Oct. 26; Philadelphia, March 13, again on Emma Feldman's All-Star Concert Series; Hartford, another annual engagement, on April 14, and New Haven, at Woolsey Hall, Yale, on April 15. The New Haven concert will mark the orchestra's first appearance at Yale since November, 1927.

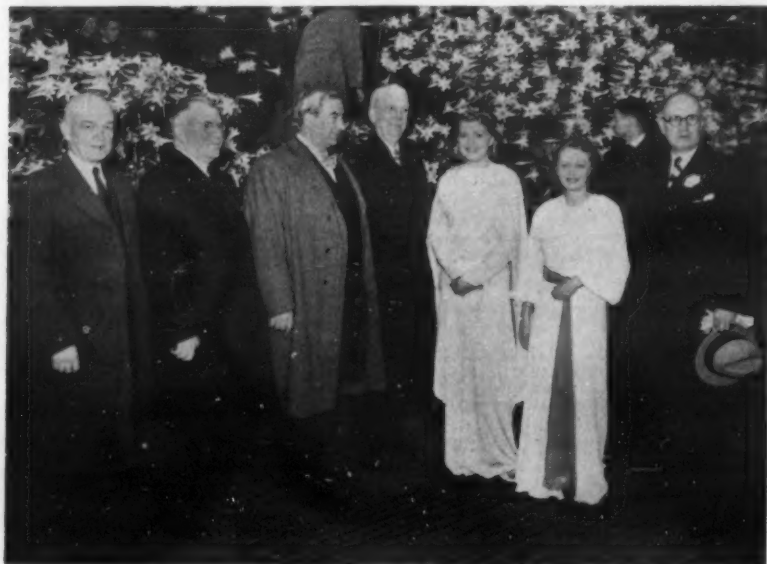
MONTREAL JUNE FESTIVAL TO INCLUDE 'PELLEAS'

**Open-Air Performance of Debussy
Work Planned—Denya, Jobin and
Rothier Among Singers**

MONTREAL, April 5.—An outdoor performance of Debussy's only opera, 'Pelléas et Mélisande' is expected to be the feature of the fifth Montreal Music Festival to be given on June 10, 12 and 14 under the direction of Wilfred Pelletier.

It is planned, if circumstances permit, to produce the work on the grounds of 'Ravenscrag', estate of Sir Montague and Lady Allan. It is expected that the Montreal Repertory Theatre will be responsible for the settings. The cast, as arranged up to the present, includes Marcelle Denya, soprano; Raoul Jobin, Canadian tenor, who recently made his debut at the Metropolitan Opera, and Leon Rothier, formerly of the Metropolitan Opera, as Arkel.

The balance of the festival will consist of performances of Bach's 'St. Matthew' Passion and Beethoven's 'Missa Solemnis'. Singers engaged for these two works include Rose Bampton, Arthur Carron, Mack Harrell and Norman Cordoni. Les Disciples de Mas-



SUNRISE SERVICE IN LOS ANGELES

At the Seventeenth Annual Easter Sunrise Service at Forest Lawn Memorial Park in Los Angeles Are (Left to Right) Dr. Clifford A. Cole, Rev. George A. Marsh, Albert Coates Who Conducted the Los Angeles Philharmonic and a Chorus of 500 Voices; Dr. Rufus B. von Klein Smid; Helen Japson, Soprano of the Metropolitan Opera, Who Was Soloist, Flying to the West Coast to Sing at the Service; Elinor Remick Warren, Composer, and Dr. Hubert Eaton

senet, the Cathedral Singers and the Montreal Elgar Choir will take part in the choral works. A special matinee for children may also be made a part of the festival.

FOUR COMPOSERS WIN GUGGENHEIM AWARDS

**Earl Robinson, Marc Blitzstein, Alvin
Etler and William Schuman
Become Fellows**

Among the seventy-three Fellowships, with stipends totalling \$165,000, to assist research and creative work given by the John Simon Guggenheim Memorial Foundation, four were awarded to composers. They are Earl Hawley Robinson of Seattle, Wash.; Marc Blitzstein of Philadelphia, Pa.; Alvin D. Etler of Indianapolis, Ind.; and William H. Schuman, composer and director of the Chorus of Sarah Lawrence College at Bronxville, N. Y.

Mr. Robinson, while a Fellow, will write a musical dramatization of 'The People, Yes,' by Carl Sandburg. Mr. Robinson has written the music for many songs and choruses and also much incidental music for the theatre.

Mr. Blitzstein is the author of 'The Cradle Will Rock', a play in music produced by Orson Welles for the Federal Theatre and the Mercury Theatre, of musical scores for 'Julius Caesar' and 'Danton' produced by the Mercury Theatre, and of 'I've Got the Tune', a radio song-play produced by the Columbia Broadcasting System.

Mr. Etler is a twenty-seven-year-old composer and member of the Indianapolis Symphony.

Mr. Schuman's works have been performed by many major American orchestras. Announcement of the awards was made on April 8. The Foundation was established in 1925 by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son, to assist original work by scholars and artists.

Chicago City Opera Selects Chorus for Next Season

CHICAGO, April 5.—More than 350 voices have been tested since Feb. 23 for the Chicago City Opera Company Chorus. Of this number 110 have been selected for the chorus to be trained for next season, although final eliminations will bring the number to approximately

seventy-five men and women. Among the judges are Henry Weber, musical director of the opera, Leo Kopp, Kurt Adler, who will train the chorus, Elizabeth McCormick, Edgar Nelson, George Carlson and Cecil Smith. C. Q.

New York Stadium Plans

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'Sylphides', 'Carnaval', 'Spectre de la Rose', 'Peter and the Wolf', 'Swan Lake', 'Jardin aux Lilas', 'Goyescas', 'Judgment of Paris', 'Italian Suite' of Cimarosa, and possibly a new ballet or two created especially for the Stadium. 'Carmen' will be heard on Aug. 1 and 2.

As usual, the Stadium Concerts will commemorate the anniversary of the death of George Gershwin on July 11 with a special program devoted to his music.

Lily Pons will return on Aug. 8. The Metropolitan Opera soprano, who drew a record audience to the Stadium last Summer, will again appear with her husband, Andre Kostelanetz, conducting.

In addition to Mrs. Guggenheimer as chairman, the honorary chairmen of the Stadium Concerts remain Mayor Fiorello H. LaGuardia and Sam A. Lewisohn; the executive vice-chairman, Mrs. Pierpont Morgan Hamilton. Mrs. Grover C. Loening has been added to the board this year as chairman of the finance committee. Other vice-chairmen are Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Christian R. Holmes, Mrs. Arthur Lehman, the Countess Mercati, Mrs. William S. Paley and Mrs. John T. Pratt.

Richard Strauss Writing Symphony for Japan

BERLIN, March 25.—In connection with the celebrations of the 2600th anniversary of the founding of the Japanese Empire, which will be held in Japan next year, composers of various countries have been invited to write works "expressive of the spirit of Japan" for the music festival to be held in connection with the celebrations. Richard Strauss, the representative of Germany, is now engaged in writing a symphony for this purpose. This work consists of an "heroic prelude", an extended second movement depicting the national character of Japan, and a closing hymn. The premiere will take place in Tokio.

G. DE C.

FLAGSTAD TO TOUR AMERICA IN FALL

**Soprano to Begin Concert Tour
in November—Summer
Plans Upset by War**

Kirsten Flagstad will appear in the United States next November on a concert tour, according to an announcement made by George Engles, managing director of the NBC Artists on April 6, dispelling rumors that the Norwegian soprano was planning to retire after her concert and operatic appearances this Spring.

Mme. Flagstad planned to sail for Norway late in April. She was to spend the early part of the summer vacationing with her husband at their country home in Kristiansand, and in September and October to make a number of opera appearances in Oslo, but the outbreak of hostilities in Norway has upset these plans. Mr. Engles said that the tour will be limited to about twenty-five appearances. The season of 1940-41 will be Mme. Flagstad's seventh in this country.

The Metropolitan Opera has not made contracts with any artists for next season, awaiting the outcome of the campaign for a \$1,000,000 fund, but it is reported that Mme. Flagstad and Edward Johnson, general manager of the Metropolitan, have had informal conferences about the coming season.

CHARLESTON SCHEDULES FIFTH ANNUAL FESTIVAL

**West Virginia Capital to Open Three
Day Series of Music Events
with Haydn's 'Creation'**

CHARLESTON, W. VA., April 5.—The Musical Festival Association in the capital city of West Virginia this year will bring its fifth festival to Charleston and neighboring cities.

Soloists engaged for the three festival programs to be given May 8, 10 and 11 are William Hain, Agnes Davis, Pauline Pierce, Gean Greenwell, Florence Wenzel and Natasha Bricht. 'The Seasons' by Haydn, with soloists, chorus and orchestra, will open the festival on May 8. With Pauline Pierce as the soloist, the Junior Chorus will sing d'Indy's cantata, 'Mary Magdalene', on May 10. This program has been planned as a children's concert, and will include Saint-Saëns's 'Carnival of Animals', 'Tales of the Vienna Woods' by Strauss and the 'Algerian Suite' by Saint-Saëns.

The final concert will present Natasha Bricht as soloist in the Mozart D Minor Concerto and, after a brief intermission, soloists, chorus and orchestra will be heard in Mascagni's 'Cavalleria Rusticana', in celebration of the fiftieth anniversary of this opera.

The engagement of a full-time orchestra conductor and the presentation of a series of concerts during the winter months by the Charleston Civic Orchestra has improved the musical situation. The entire festival will be under the direction of Walter Heermann, who is Cincinnati's first cellist and head of the College of Music's ensemble classes. He has conducted the Charleston Festivals since 1934. The organization and general management of the festival programs has been the work of Mrs. William Ziebold, who has served in this capacity since the inauguration of the music festivals in 1933.

MUSIC EDUCATORS ADOPT FAR-REACHING RESOLUTIONS

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Ideas that seem as imperishable, as these redoubtable men and women who are imbued with the task of filling life with more good and beauty and in making this country a better place in which to live.

By special trains, buses and automobiles the hordes began to arrive on Friday, so that by Saturday morning, March 30, a goodly audience was on hand for the first general session in Philharmonic Auditorium. Russell V. Morgan of Cleveland, presided. As soon as the addresses of welcome by Mayor Fletcher Bowron, Vierling Kersey, superintendent of the Los Angeles Schools; Louis Woodson Curtis, director of music in Los Angeles; and president of the Music Educators National Conference, and the graceful response of Lilla Belle Pitts, second vice-president, were made, the association plunged into the business at hand with an address on 'The Arts and a Design for Living', by Dr. Albert S. Raubenheimer, Director of Education at the University of Southern California. This subject might be said to have been the keynote for the entire meet, in that music, not as a goal, but as a means for living the larger life, was echoed and re-echoed in many of the gatherings.

It would have been impossible for six persons to have attended all the various meetings, programs, clinics, lectures and round-tables that the convention provided: that many became faint in the attempt might explain why the galleries in the huge Biltmore Hotel, with its many displays of music and materials, was always filled with a teeming throng! Fortunately for those who did have energy enough to carry them through a day beginning with a breakfast at seven and on through the final "sing" at eleven o'clock at night, the Biltmore afforded facilities for meetings and programs under the same roof. Three evening events were held in Shrine Auditorium, each attracting some 6,000 persons—said to be the largest in the history of the Conference. Other programs were given in the Auditorium, and many of the more important ones were held in the Biltmore Ballroom. It was a continual flutter from one room to another, as individuals rushed about to hear this speaker and that in the vast welter of material that was offered.

Mader Conducts Choirs

Saturday also brought a Youth Choir Festival to the First Methodist Church, under the sponsorship of the Committee on Music Education in the Churches and the Southern California Choir Guild, with Howard Swan of Occidental College, presiding. Music for various seasons in the church calendar was sung by massed choirs under the direction of Clarence Mader, followed by an address on Choir Organization in a Metropolitan Church by Arthur Leslie Jacobs of Los Angeles. Although there was no let-up in activity, the reception given for the educators by the Southern District of the California-Western Conference in the Biltmore on Sunday night, seemed to mark the real beginning of the convention. Mr. Curtis led the Cecilian Singers, composed of some sixty music teachers in the public schools, and Lucien Cailliet of the University of Southern California, conducted the teachers' orchestral group. It was a felicitous occasion and seemed



Otto Rothschild
Fowler Smith, Newly Elected President of the National Music Educators

to start the week off in the right direction.

'What's Ahead in Music Education' was the topic under discussion at the third general session on Monday, with Glenn Gildersleeve, president of the Eastern Conference acting as chairman. Among the participants were John W. Beattie, dean of the school of music, Northwestern University; Osbourne McConathy, Glen Ridge, N. J., and George L. Lindsay of Philadelphia. It was estimated by one of the speakers that eighty to ninety per cent of the children in school have no desire to participate in music activity—a statement that caused a great deal of comment during the conference.

One of the highlights of the afternoon session was the address of Lilla Belle Pitts of Teachers College, Columbia University, on the subject of 'Integration and Correlation of Vocal Music in the Junior High School'. All of Miss Pitts's lectures were unusually vital, and

having a modern trend, were extremely popular.

Alexandre Raab came down from Berkeley, Calif., to speak on 'Interpretation in a Piano Class', and startled the more staid pedagogues by telling them that he did not know anything about "interpretation". He amplified the statement, however, by saying that if a person knew his music thoroughly and understood what it is about, music interprets itself. When he was a boy, he related, he took pencil and music to a recital by a famous artist. He was so enthralled that he could not take a single note. A fellow-student was more industrious, marking "piano" and "forte", in the proper places. Yet when the lad attempted to follow the directions as indicated, the composition failed to sound at all as it did under the fingers of the master!

Monday night brought the first colossal undertaking by major groups. It was a pageant of California history, 'El Dorado', presented by more than 1,200 students from the Los Angeles City Schools. Original music had been written by Ina M. Davids, Fannie Charles Dillon, Edgar J. Hansen, Morris H. Ruger, Elthea S. Turner and Louis Woodson Curtis. Orchestrations were made by Lucien Cailliet, Hugo Friedhofer, Don Philipini and John Paul Clark. The major part of the burden was upon Mr. Hansen, an assistant supervisor in the Los Angeles Schools, and to him should go the credit for a smooth and colorful production.

An Avalanche of Ensembles

Tuesday brought another avalanche of things musical. Vocal ensembles, large, small and middle-sized, seemed to be going at all hours, in almost every room. Gathered from near and far, they admittedly represented the cream of the crop, so far as the ten or twenty per cent of music children are concerned. There were trios, quartets, solos, madrigal singers, festival choirs, demonstration groups and a capella choirs galore. It made one believe that Walt Whitman's famous prophecy about America's singing might be coming true! Some of the choruses were good, a few were excellent, and many more of indifferent calibre. One of the best was the a cappella group from Dinuba, Calif., which appeared on the senior high school vocal section program, presided over by Sadie Rafferty of Evanston. The fourth general session brought two interesting talks, one by Carol M. Pitts of Teachers College, Trenton, N. J., on 'Singing for Pleasure', and another by J. Irving Tallmadge of Maywood, Ill., on 'Music for a Lifetime'. Both speakers are outstanding personalities in the field of music education and were heard with marked interest.



(Left to Right) Max T. Krone, Conductor of the National High School Chorus; Vladimir Bakaleinikoff, Who Conducted the National High School Orchestra, and Francis Findlay, Who Led the Junior College Festival Orchestra

The subject of integration and co-ordination of music with other subjects in the regular curriculum was a focal point of interest during the session. Using a group of students from Thomas Starr King Junior High School, Lilla Belle Pitts gave a brilliant exposition of the work under the heading of 'Music and Social Living'. This group of twenty-five young students, entirely unrehearsed, provided an illuminating illustration of what can be achieved under intelligent guidance. Miss Pitts asked the class about poetry, and learned from one lad that "poetry portrays the philosophical nature of people", from another, that it helped one "to see beneath outward appearances", and so on. Veering to art, equally clever answers were received. Then Miss Pitts asked about music, 'Annie Laurie', for instance. When a boy replied that he liked Annie Laurie because she was very beautiful and very faithful, Miss Pitts replied that she would stop right there, for beauty and faithfulness were about all one could expect to find in one woman! This absorbing topic, as presented by Miss Pitts, was the subject of conversation and discussion between teachers many times during the convention.

Father O'Malley Lectures

Another subject that came in for much discussion was that of the adolescent boy's voice. None other than Father Eugene F. O'Malley, conductor of the Paulist Choristers of Chicago, conducted the clinic on Tuesday afternoon and delivered an interesting lecture. Expressing a viewpoint that was naturally colored by his experience in church music, Father O'Malley raised some questions that were not altogether acceptable to many teachers present. His theory that there should be no "break" in the boy's voice, was conceded to be correct, but his statement that "ninety per cent of teachers who train boys' voices are charlatans" was thought to be a gross overstatement. That his remarks and conclusions are of value to those working in Catholic schools, was attested to by the presence of a large quota of nuns.

The Junior College Festival in Shrine auditorium in the evening brought out a record throng, and provided the first real musical treat of the conference. It was a thrilling sight, and one which gave Los Angeles its first realization of the scope of music activities, when the curtain ascended disclosing more than 800 singers and an orchestra of 146, seated on the vast stage. If one were in a critical mood, he might pick flaws in choice of material, or even in performance. However, no work was poorly done, and some were superbly well done, notably 'Response', by Palestrina, arranged and conducted by Noble Cain of Chicago. The Coronation scene from 'Boris Godunoff' was a colossal endeavor, and brought forward George Bernstein as an excellent singer, in the baritone solo part. The number was rather weighty for such young voices, but the performance of singers and orchestra, conducted by S. Earle Blakeslee, was magnificent. Francis Findlay, of the New England Conservatory, took over the orchestra for excerpts from symphonies by Howard Hanson and César Franck.

Wednesday saw the election of officers and an important business meeting at the fifth general session, Mr. Curtis presiding. A lengthy resolution was read by John W. Beattie and adopted in toto, which bids fair to change the aspects of the Conference in a few years. The more important recommendations provided: 1, provision in all schools, both urban and rural, for musical experience and training; 2, carrying over of school musical training into musical, social and home life; 3, increased opportunity for adult music education; 4, improvement of choir and congregational singing; 5, support of worthwhile musical enterprises.

It seemed to be a point well taken, that the committee should suggest that conference programs in the future should be less huge and less complex. Too much

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Informally with the Educators in Los Angeles



Otto Rothschild

(Left to Right) Osbourne McConathy of Glen Ridge, N. J.; Hazel B. Nohavec of the University of Minnesota; Grace Wilson of Wichita; Charles M. Dennis of San Francisco; Mabelle Glenn of Kansas City; and Glen Gildersleeve of Dover, Del. All Are Members of the Music Research Council, with the Exception of Miss Glenn



Otto Rothschild

From Left to Right: Sadie Rafferty of Evanston, Ill.; William C. Hartshorn of Los Angeles, and Mary Phillippi of San Diego



Joseph E. Maddy, Retiring Vice-President of M.E.N.C. and a Former President



Dr. John W. Beattie, Dean of the School of Music of Northwestern University and a Former President of M.E.N.C.



Otto Rothschild

Dr. William E. Knuth of San Francisco Leads a "Sing" at the Hotel Biltmore



Louis Woodson Curtis of Los Angeles, Retiring President of the National Music Educators



Glen H. Woods (Left) of Oakland, President of the California-Western Music Educators Conference, and C. V. Buttleman, Executive Secretary

HIGH MUSICAL STANDARDS REVEALED AT CONFERENCE

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stress, the committee feels, is being placed upon public performances by highly trained groups in the secondary level, and that less emphasis should be placed upon a cappella singing of serious and religious music. The suggestion that fewer wind instruments should be played, drew a swift reply from Louis G. Wersen of Tacoma, Wash., later in the week. There is a need, he declares, for more performers on wood wind instruments, even in the junior high schools, inasmuch as these young players will later be able to take their places in more advanced ensembles, or in professional groups.

Almost in the same connection, Francis Findlay of the New England Conservatory in Boston, declared that colleges, with their subsidized football squads, are indirectly the cause of a waning interest in school orchestras. Braided uniforms and fancy buttons, he says, cause students to prefer band instruments, the learning of which requires a third as much time as an orchestral instrument.

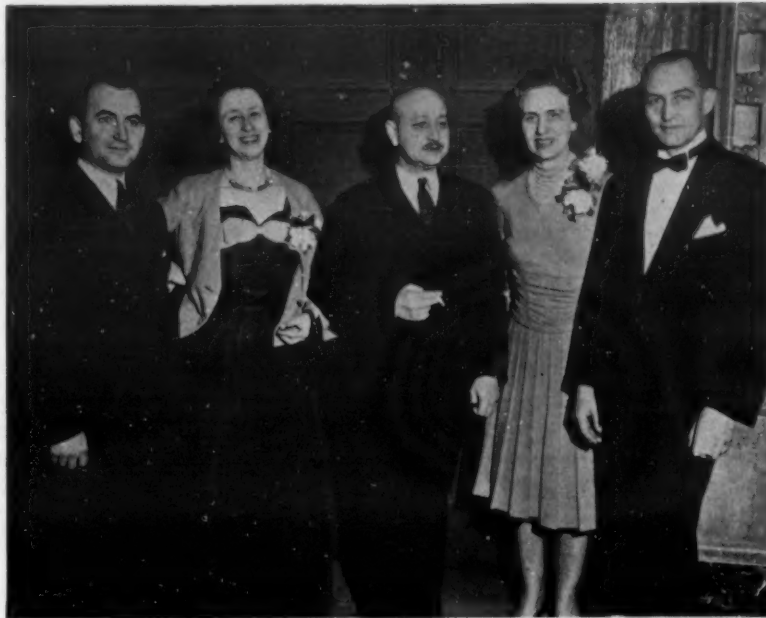
A large section of Wednesday afternoon's time was allotted to the discussion and demonstration of Catholic music. There was a very large contingent of nuns and the Biltmore Ballroom was well-filled for the session, in charge of Rev. Robert E. Brennan, director of music, Archdiocese of Los Angeles. Most of the program was sung in Latin by children from various schools. Musically, the program was of little significance, although the Gregorian Chant was generally well done. 'The Humanities Course as a Means Towards Enrichment of Living Through Music', was the general subject of the Junior college music integration section, that reveals the trend in modern music teaching. The chief address was given by Henry Purmort Eames of Claremont College, with panel discussions by a group of outstanding teachers. The consensus of opinion is that the general public is fast realizing that music and the individual's appreciation of music, bear a definite relationship to every phase of life and is being shifted from the column of extraneous things into the class of necessities.

Toch and Schoenberg Talk

Delegates with a leaning towards modernism crowded the Wednesday afternoon session on junior college music theory and creative music, at which Arnold Schoenberg and Ernst Toch were speakers. Vital and helpful ideas were outlined by Schoenberg on 'Learning Through Teaching', and by Toch on 'The Student and Contemporary Music'.

The concert of the national high school chorus and the national high school orchestra in Shrine Auditorium Wednesday evening was one of the highlights of the week and brought out another capacity audience. Possibly no single program aroused the community more thoroughly to the scope and purpose of the public school music program than this event. It was difficult to believe that such a finished concert could be given, even by the favored "ten per cent". Max T. Krone of the University of Southern California conducted the various choruses, reaching the pinnacle in Purcell's 'In Praise of Music', assisted by the orchestra. There were 300 students, culled from many schools throughout the United States, in the chorus, and 140 musicians in the orchestra, which was conducted by Vladimir Bakaleinikoff. Among the numbers was an excerpt from Deems Taylor's 'Through the Looking Glass', the First Movement of Schubert's Symphony in C, and the Overture, 'Russian Easter', by Rimsky-Korsakoff. Although the scarcity of brass and wind instruments made for lack of balance, the playing was highly commendatory.

Thursday was Motion Picture Day, and the Biltmore Galleries, with its displays of shining instruments and stacks of music material reminded one of Goldsmith's description of 'The Deserted Village'. All the



(Left to Right) Lorrain E. Watters of Des Moines and Lilla Belle Pitts of Teachers College, Columbia University, New York, Both Elected to the Executive Committee; Fowler Smith, New President of M.E.N.C.; Carol M. Pitts of Teachers College, Trenton, N. J., and Francis Findlay of the New England Conservatory of Music

available tickets had been gobbled up early in the week, and even though the two broadcasting companies and three major studios were acting as hosts, many were not able to get inside the gates. Warner Brothers had Max Steiner talking and illustrating before a theatre full of teachers, using portions of 'Gone with the Wind',

arranged for unchanged voices by Hazel Gertrude Kinsella of Nebraska.

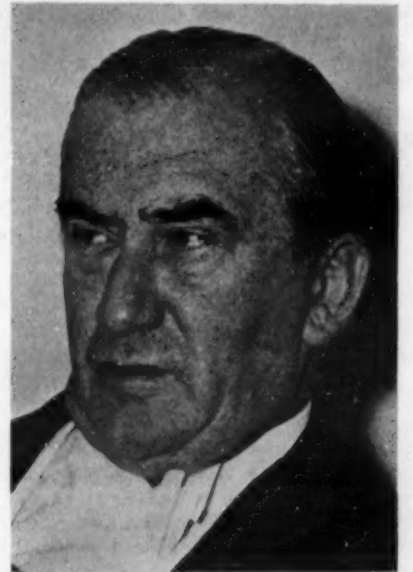
The annual banquet in the Biltmore Bowl was attended by some 300 persons, with Mr. Curtis presiding. The usual order of such events was altered, permitting no speeches beyond brief introductions by Mr. Curtis, so that the guests might

hear the final musical program, a stage production of Herbert's 'The Serenade', by students from Hollywood High School in the Auditorium. It is impossible to describe the enthusiasm which this performance evoked. Choruses were well-trained, principals carried their parts in fine manner, the orchestra was excellent, and the staging and drama were of professional calibre. All delegates gasped in amazement at the achievement of these

youngsters. Those in charge were Arthur Kachel, Edna Ames, Mabel Slater and Charles Jenner.

Now for a few statistics and afterthoughts. There were about 3,500 registered delegates, active and associate, to the Conference, and an estimated army of students numbering 10,000. The ninety-six finely printed pages listed hundreds of events, that included about seventy sched-

uled addresses and conferences, clinics and demonstrations without number. Music was given by individuals and groups, ranging from the Philharmonic under Albert Coates, to choruses of more than 800 singers, presenting programs that listed more than 300 separate works. American music came in for its just deserts, but there was happily absent any chauvinistic spirit, stressing the works of native composers. The idea seems to be, to get the best for the purpose, no matter from what country it comes. The standard of performance was not always of the highest—perfection is too much to expect. But there was no denying the exhilarating enthusiasm and the exalted spirit that pervaded the conferences. It is this



Albert Coates, Philharmonic Conductor

unquenchable fervor and missionary zeal that gives direction to our music program and indicates its goal.

Of course such a spirit was not achieved in a single convention. It is the cumulative result of long years of devotion on the part of such persons as Frances E. Clark, one of the founders of the Conference thirty-three years ago, and who has not missed a single national meeting; Mabelle Glenn of Kansas City; Joseph L. Maddy of Ann Arbor; Osbourne McConathy of Glen Ridge, N. J., and many others. One of the cheeriest thoughts was that which brought about the "lobby sings" each night at the Biltmore Hotel. It was an inspiring sight to see and hear several hundred persons, young students, middle-aged teachers, others not-so-young, and even hotel guests, uniting their voice in the "old" songs. Taxpayers may fuss and fume about the high cost of education, but if they had been in Los Angeles for the Conference, they might have discovered something for which they do not pay, and which money cannot buy—the unsearchable spirit of high devotion to burning zeal for the ideal which music holds.



Edgar J. Hansen, Who Directed the Pageant of 'El Dorado'



Father Eugene F. O'Malley, Who Lectured on Church Music



Noble Cain, Who Conducted the Junior College Chorus

'Virginia City' and 'Dr. Ehrlich's Magic Bullet' as bases for discussion. Steiner said that the classics were not suited for the movie scenes, first, because they do not fit the picture, and again, because the musicians refuse to mutilate them by cutting. Two song writers also assisted.

Paramount introduced Louis Lipstone, head of the music department, explaining the same thing in a different way, and Suzanne Foster, juvenile singing star, to assist. Mr. Lipstone is a firm believer in good music for the films, but said that if the music is noticed, it is badly done, as its effect should be realized only subconsciously. At Metro-Goldwyn-Mayer, Douglas Shearer, director of recording, was in charge and introduced Mickey Rooney. Complimentary tours were arranged through the studios of the National and Columbia Broadcasting Companies, but only for those fortunate enough to have tickets; badges would not admit one.

Friday passed rather swiftly, the chief interest coming when Jennie L. Jones trotted out several hundred babies for her elementary junior orchestra program in Philharmonic Auditorium for the sixth general session. Miss Jones begins at the beginning of things, and much of the progress of music in the Los Angeles schools is directly traceable to her efforts. There was also a program by the Ogden Senior High School A Cappella Choir, and an interesting group of early American songs,



The 'Bulldog' Band of Pasadena Junior College, Andre Strong, Conductor, One of the Bands Which Played Daily in the Park. In the Background is the Hotel Biltmore

Metropolitan Begins Its Annual Spring Tour

BOSTONIANS WELCOME WEEK OF OPERA

'Rosenkavalier', Four Works by Wagner, 'Boris Godunoff', 'Tosca', 'Lakmé', 'Traviata', 'Gioconda', 'Faust' and 'Manon' Draw Large Throngs to Opera House

BOSTON, April 6.—Late season animation has been lent the music-loving public of this city by the advent of the Metropolitan Opera Company of New York which, on March 28, opened a ten-day visit to the Boston Opera House.

The opening night brought a brilliant performance of "Der Rosenkavalier" by Strauss, under the baton of Erich Leinsdorf. The principals were Lotte Lehmann, Risé Stevens, Marita Farell, Dorothee Manski, Alexander Kipnis, Julius Huehn, John Carter and Karl Laufkoetter.

Interest centered to a large extent in the conducting of Mr. Leinsdorf, and it has been generally conceded that he offered a performance which happily revealed the inherent tunefulness of the score, not only behind the footlights but in the orchestra pit as well. The appearance of Mr. Kipnis after an absence of several years in opera here, was also an occasion for satisfaction among opera patrons. Vocally, the opera was a triumph, the brilliance of performance being matched to a degree by the brilliance of the audience which packed the house and which recalled the singers many times at the conclusion of each act.

The second night of the series brought Lily Pons in 'Lakmé' by Delibes, with a supporting cast comprising Irra Petina, Annamary Dickey, Helen Olheim, Maxine Stellman, Armand Tokatyan, Ezio Pinza, George Cehanovsky, John Carter, Giordano Paltrinieri, Arnold Gabor and Wilfred Engelman. Wilfred Pelletier conducted and the opera moved briskly. There was the customary ovation for Miss Pons, whose somewhat tentative opening was followed by some of the best work which she has offered Bostonians, in this role. The house was completely sold out for the performance, and the singers who appeared with Miss Pons were in excellent voice and well cast.

German Wing Hailed

The first opera of the German wing came in an excellent performance of 'Die Walküre' with Erich Leinsdorf conducting. Lotte Lehmann sang Sieglinde to Lauritz Melchior's Siegmund, with Emanuel List, Friedrich Schorr, Marjorie Lawrence and Kerstin Thorborg completing the roster of principals. This was Miss Lawrence's first appearance in Boston as Brünnhilde, and she made an immediate success. Mme. Lehmann was an arresting Sieglinde and Mme. Thorborg gave a dramatic characterization of Fricka. Mr. Melchior and supporting gentlemen were in fine voice and each in his part was well chosen. The reaction to Mr. Leinsdorf's conducting was distinctly favorable.

'La Traviata', on the evening of March 30 had Helen Jepson, Thelma Votipka, Helen Olheim, Richard Crooks, Giuseppe De Luca and Alessio De Paulis in the principal roles. The conductor was Ettore Panizza and that assured the audience of a scintillating performance, which obviously pleased another

capacity house. The outstanding event of the performance was the return to Boston of Mr. De Luca, who was accorded an enthusiastic reception.

The much publicized appearance of Edwin McArthur as conductor of the single performance of 'Tristan und Isolde', which occurred on April 1, was one of the highlights of interest in connection with the performance, the cast comprising Kirsten Flagstad, Kerstin Thorborg, Lauritz Melchior, Herbert Janssen and Alexander Kipnis. The singers were in excellent voice and gave Mr. McArthur all possible co-operation.

Post-Season Series Given in New York

FOUR post-season performances of opera were given at the Metropolitan, including two of 'Parsifal', in one of which René Maison assumed the title role for the first time at the Opera House; one 'Tristan', and one of 'The Barber of Seville', in which Giuseppe De Luca sang the role of the Barber.

Maison Heard as Parsifal

An embodiment of the title role new to the Metropolitan gave special interest to a benefit performance of 'Parsifal' on the evening of March 20. Though René Maison had been heard there in other Wagnerian parts—Walther, Lohengrin, Loge, Erik—this was his first Parsifal in the house. It must be accorded a place of a certain individuality among the limited number of different impersonations of the character in the history of the Wagner "consecrational festival play" in New York—there have been but nine in all since the first Parsifal of Aloys Burgstaller on Christmas Eve, 1903, according to one journalist's count of the tenors who have sung the part at the Metropolitan.

Mr. Maison's portrayal was one well conceived and ably sung and acted. The more heroic moments were not those in which he made his best effect, though the cry of "Amfortas!" after the kiss of Kundry in the second act was dramatically convincing. It was in the Good Friday scene that his ability to sing lyrically and to make effective use of the half voice contributed most to the musical individuality of the portrayal; and it was in this scene also that he went beyond routine in suggesting something of ecstatic sorrow.

Mr. List gave his usual sympathetic portrayal of Gurnemanz. Friedrich Schorr was in good voice as Amfortas. No new encomiums are needed for Kirsten Flagstad's superb Kundry. Her singing at the close of the garden scene was again of the highest beauty. Norman Cordon supplied the voice of Titurel and Doris Doe that which intones the motto in the Temple. Walter Olitzki's Klingsor had the virtue of clearly projected words. Erich Leinsdorf conducted.

'Parsifal' Sung on Good Friday

As a sort of Good Friday ritual, 'Parsifal' was given before a devoted and closely attentive audience on the afternoon of March 22. It was the work's fifth hearing of the season. Lauritz Melchior was the Guileless Fool and Kirsten Flagstad, Kundry. Friedrich Schorr sang Amfortas and Emanuel List, Gurnemanz. Walter Olitzki was Klingsor. Norman Cordon sang Titurel, and the lesser roles were assumed by Irene Jessner, Irra Petina, Doris Doe, Helen Olheim, Hilda Burke, Thelma Votipka, Natalie Bodanya, George Cehanovsky, Louis D'Angelo, Karl Laufkoetter, and Lodovico Oliviero. Erich Leinsdorf conducted.

An Additional 'Tristan'

Having had one less performance than 'Die Walküre' in the regular season,

In justice to singers and audience as well, however, it must be reluctantly recorded that Mr. McArthur's inexperience was evident throughout the evening. It was inevitable that, given such principals as those who appeared in this performance of 'Tristan', the opera should have offered the listener some beautiful singing, and vocally, the evening was a triumph.

A revival of 'La Gioconda' brought forward as principal singers Mmes. Zinka Milanov, Bruna Castagna and Anna Kaskas, and Messrs. Giovanni Martinelli, Leonard Warren and Nicola Moscona. Ettore Panizza conducted this curiously contrived score of Ponchielli's

which, after all, is largely of interest today because of the opportunity for some good ballet. The audience gave singers and conductor, as well as the ballet, a cordial reception.

Erich Leinsdorf returned to the conductor's box for a matinee performance of 'Lohengrin' with the cast of principals familiar to followers of the Metropolitan, namely, Mmes. Flagstad and Branzell, and Messrs. Melchior, Huehn, List and Warren. The performance is conceded to have been among the most successful of those offered by singers and conductor.

Grace Moore, Annamary Dickey, (Continued on page 34)

VISITS BALTIMORE

Company Is Heard in 'Barber of Seville', 'Rosenkavalier', and 'Lakmé'

BALTIMORE, April 5.—Through the efforts of the Baltimore Opera Club, Dr. Hugh Young, president, and Frederick R. Huber, the performances of the Metropolitan Opera at the Lyric aroused unusual enthusiasm on March 25, 26 and 27. A lecture series in preparation for the operas was given by Franz Bornschein, Mrs. Paul Cribblett, William Lester and Ernst Lert.

The opening opera, 'The Barber of Seville', enabled Baltimoreans to hear their own townsman, John Charles Thomas, as Figaro, Bidu Sayao as Rosina, Nino Martini as the Count, Ezio Pinza as Don Basilio, with Louis D'Angelo as an amusing Dr. Bartolo and Irra Petina as a ludicrous maid added to the entertaining presentation. Gennaro Papi conducted.

Richard Strauss's 'Der Rosenkavalier' with Lotte Lehmann as the Princess, Emanuel List as Baron Ochs, Risé Stevens as Octavian, and Marita Farell as Sophie will long remain a memory for its artistic brilliance. Erich Leinsdorf conducted the orchestra with verve.

Delibes's 'Lakmé' had Lily Pons in the title role and found the auditorium crowded to capacity. Armand Tokatyan as Gerald and Ezio Pinza as Nilakantha, shared honors with Miss Pons. Wilfred Pelletier was the conductor.

FRANZ C. BORNSCHEIN

HEARD IN ROCHESTER

Gives 'Walküre' With Traubel, Lawrence, Thorborg, Melchior, Schorr and Cordon

ROCHESTER, N. Y., April 5.—The Metropolitan Opera Company paid its annual visit to Rochester on March 25, presenting Wagner's 'Die Walküre' to a near-capacity audience. Bad weather and heavy snow probably kept many persons from attending. The performance seemed to be an unusually smooth and beautiful one, due either to the new conductor, Mr. Leinsdorf, who was warmly greeted by the audience at the beginning of each act, or to a very felicitous ensemble, or to both. Lauritz Melchior, Marjorie Lawrence, Helen Traubel, Kerstin Thorborg, Friedrich Schorr and Norman Cordon, all received many curtain calls.

MARY ERTZ WILL



René Maison as Parsifal

'Tristan und Isolde' was brought to an equal total of seven by a representation in the post-season series, on Saturday afternoon, March 23. Erich Leinsdorf conducted, as he had done at all the earlier performances of the operatic year. Kirsten Flagstad and Kerstin Thorborg again gave notable embodiments of the feminine roles, with Lauritz Melchior, Julius Huehn and Emanuel List repeating their success on the masculine side.

'Barber' Closes Post Season

A festive air pervaded the opera house at the final performance of the post season on March 23, not only because of the work chosen, the inimitable 'Barber of Seville', but also because the audience seemed to feel a gay send-off was the keynote for the Metropolitan season. This in spite of the difficulties of the campaign for funds, or perhaps because of its probable success. George A. Sloan, chairman of the campaign fund committee, made intermission statements of an encouraging nature, which are noted in news columns in this issue, and Edward Johnson was on hand to lend the proper friendly note.

The performance moved with high spirits, chiefly because of the blithe characterization of the title role by Giuseppe De Luca. The veteran baritone illumined each scene with such wealth of appropriate and subtle gesture and such truly excellent singing that he was completely a focal point for the action. Entering into the gaiety and comedy with right good will, the other singers gave familiar portrayals. Lily Pons was an exquisite Rosina, and the comic efforts and vocalization of Nino Martini, Ezio Pinza, Louis D'Angelo and Irra Petina were essential parts of a unified whole. Mr. Papi conducted. The audience enjoyed both the comedy and the singing to rapturous extent.



Dear Musical America:

Life, so it seems, is just one unmitigated exception after another.

Though, as I have said here a dozen times before, I have an ironclad rule against the use of verse in these columns, the documentary sequence that has just been placed on my desk is too strong for me to resist, so I am passing it on, verse and all.

First, here is a clipping from a Columbia, S. C., newspaper containing an interview with a member of a new local orchestra. What concerns us is a pat on the back for the conductor, who is credited with having "a sense of *sonoric granditude*." (The italics are mine.)

Second is a letter from a South Carolina teacher to a New York pianist with whom she studied. "Not at any time have I found a flaw in your playing," she says, "so it is with real regret that I write this. What you lack is 'a sense of sonoric granditude.' It is a fly in the ointment and a fly of great granditude. It is only right to let you know your predicament. You will have to wrestle with the situation. Your friends probably are powerless to help you."

Third comes the verse, which is the pianist's retort courteous:

The fly that you find of great granditude
I will try to destroy with great handitude;

The sonoric deficiency
In my efficiency
I have viewed with perhaps too great blanditude.

But the critic who pans with such panditude
And with candor so lacking in candy-tude

In sonoric scribbling
And querulous quibbling
Must be suffering from some excess glanditude.

EDITORIAL NOTE: No additional stanzas are requested, desired or acceptable, but if you must write one just send it to your favorite paper in South Carolina.

Add one more to the complaints about darkened auditoriums and the troubles they make for score readers.

If you happened to see the little announcement put out by the management of the New York Philharmonic-Symphony to the effect that Igor Stravinsky had made no changes whatever in his symphonic-poem 'Le Chant du Rossignol' and were puzzled thereby, here's the explanation of it which is being

buzzed about in newspaper circles.

During the intermission of a Philharmonic-Symphony concert one of the reviewers came upon an eminent composer who had under his arm copies of the scores of the works Igor Stravinsky was conducting that night. The conversation between the pair turned to 'Rossignol', which had been played in the first half.

In all sincerity, the composer, whose abilities as a score reader were not to be questioned, told the critic that Stravinsky must have made some additions to the original, as what was played did not agree with the score. In justice to the composer, it should be said that he mentioned that the bad light made his score-reading difficult.

The reviewer, also in good faith, told another reviewer what the score-reader had said, and, for all I know, that reviewer told a third. Being themselves without scores, and trusting the source of the information, they fitted what they had been told in with their own impressions, which were that the work sounded more loosely knit and more episodic than they had remembered it from previous performances, the last of these some 13 years back. So, in at least two reviews there were more or less cagey references to what the score-reader had said.

According to what my imps have reported to me, the program annotator was bestirred thereby and wanted to know of the management why he had not been informed of Stravinsky's changes. When this was put to the composer he insisted that there hadn't been any. The symphonic poem was exactly what it had always been, he declared, and he signed a tidy little document to that effect. When one of the reviewers was advised of this and checked back on the score-reader he was reminded of the bad light.

I wouldn't even call it a tempest in a tea-pot, but for the sake of the record the Stravinsky statement must be given due circulation. Otherwise, I suppose that the next time 'Rossignol' is played the whole world will be on the anxious seat because of being left in doubt as to "which version" is being used. As Stravinsky wrote an opera and a ballet on the same subject as the symphonic poem, the 'Rossignol' issue is confused enough anyway.

* * *

Personally, my sympathies are with the score-readers and the others who find little rhyme or reason in the semi-darkness of our concert auditorium, except as it may represent some saving in the bills for light. There was, to be sure, a time when our halls were too brightly illuminated and there was legitimate complaint about this, not only because of the effect on the eyes, but because the glare was not conducive to the right mood for listening to music. But for some reason—and the one hinted at above may be the real one—there was a sudden change from one extreme to the other.

It may be doubted whether staring out of an almost dark audience-chamber at the bright lights on the platform is a lessened strain on the eyes. Nor does it work out for illusion, so far as what is to be seen on the platform is concerned. A softened, rather than an all-but-extinguished light, affecting the platform as well as the audience hall, would have served every purpose better. The score reader ought not to be discouraged. He may get more or he may get less out of a performance than his neighbor, but the very fact that he puts himself to some trouble in trying to get more, shows that

he is a serious listener. His kind are never too numerous.

But as things stand, it is not the score-reader alone who gets a slap in the face by the virtual abolition of light at many musical events. The ordinary listener often finds it virtually impossible to read his program, so dark is the hall. Nothing could be more absurd

SCHERZANDO SKETCHES

By George Hager

No. 81



"Why must you always follow me about like a canon?!"

than to expect members of an audience to memorize a long list of songs or piano pieces while the lights are on, so as to be able to listen intelligently when they are off. Yet that is virtually what must be done if the listener is to know what comes next at some recitals. Therefore, count me in on the protests. I'll say there ought to be more of them. Let there be light—or at least half light! Or, in more fashionable language, dim but don't douse that glim.

* * *

Not long ago, when you published an article about women composers, written by a man, I wondered how long it would be before the author would be in hot water, but when I noted that he resided in South Australia I concluded that he knew the risks he was running and that he was depending on the safety of distance. So far as I know, there have been no repercussions other than favorable ones, but I have before me two letters, passed on to me by your editor, which I think will be of interest to every one who read that article.

The first is from Vincent De Sola, of Kew Gardens, Long Island. I quote, in part:

Dear Sir:

Mr. Clement Antrobus Harris in his article, 'Women Composers' (Dec. 25, 1939, issue), states that Teresa Carreño wrote the Venezuelan National Anthem.

There has been a curious myth about Carreño and the Venezuelan Hymn. All high authorities, including Grove's musical dictionary, say she wrote it.

Venezuela's national air, 'Glory to the Brave People', was composed in 1810 by José Landaeta to words by the poet Vicente Salías. Both were members of the Patriotic Society, an organization which fought for Venezuela's freedom when all of South America was rebelling against Spain. This became one of the most popular songs in Venezuela and in 1881 the government decreed it the national anthem. Secretary of the Navy Ben-

jamin Franklin Tracy in 1889 commissioned John Philip Sousa to collect airs of all nations for official use. Mr. Sousa gathered about 130 songs and Landaeta's air was one of them.

In 1882 Madame Carreño was invited to revisit her native land and the Venezuelans, who had just formally sanctioned one hymn, asked her to write some music for the Bolivia Cen-

tennial. But Landaeta's music is still played and sung at all official or patriotic occasions.

Carreño had a talent for composition and wrote, for her period, a series of brilliant piano pieces. She also composed a string quartet in B Minor.

VINCENT DE SOLA

The other is from Mr. Clement Antrobus Harris himself and was mailed from "Down Under" when he saw his article in print. Again, I quote:

Dear Sir:

During long years as a writer to the musical press, I have rarely seen one of my own articles in print without thinking or hearing something which I should like to have added to it. My article in your issue of Dec. 25, 1939, is no exception. Were it in my hands again I should certainly add a reference to the fine church music by Mabel Daniels—her choral carol, 'The Christ Child', her 'Peace in Liberty', and, most notably, her 'Exultate Deo', with which, I think, most of the leading choral societies are familiar. And I should also like to refer to Rosalie Housman as being in a very special way a pioneer through her volumes of music for the Synagogue. I have myself heard a musical service in a Synagogue only once, and am not qualified to make comparisons. But though it seems a bold claim to make that she is the first woman composer of Jewish church music since Miriam, I myself know of no other.

Yours,

CLEMENT ANTROBUS HARRIS

* * *

Then there's that cheery business about Conductor Sevitzy wiring to Mrs. Sevitzy not to forget to bring "the pints of rum". What he really asked for was "The Pines of Rome." Why, why was the mistake ever discovered!, sighs your

Mephisto

ORCHESTRAS: New Works and Many Soloists Add Zest to Programs

NEW works and a plenitude of soloists added zest to recent orchestral programs. Antonio Brosa gave the world premiere of Benjamin Britten's Violin Concerto with the New York Philharmonic-Symphony under John Barbirolli. The preceding week Albert Stoessel was guest conductor of the orchestra, leading the New York Oratorio Society and soloists in Bach's 'St. Matthew' Passion at the week-day concerts and having Ernest Hutcheson as piano soloist at the Sunday concert. Mr. Barbirolli had Vladimir Horowitz as soloist in Tchaikovsky's B Flat Minor Piano Concerto at two concerts. Igor Stravinsky returned to conduct the Philharmonic-Symphony in several lists of his own works; the NBC Symphony continued under the leadership of Arturo Toscanini; Leopold Stokowski conducted the Philadelphia Orchestra in a single appearance and the Boston Symphony returned with Serge Koussevitzky on the podium. Leon Barzin had Ruth Posselt as soloist in the world premiere of Walter Piston's Violin Concerto and the American premiere of Henriette Bosmans's Concertstück, with the National Orchestral Association; the violinist also played Dvorak's A Minor Concerto. At his final concert in the Gabrilowitsch Memorial Series Mr. Barzin presented three concertante works. Izler Solomon conducted the New York City Symphony in an all-American program, with Charles Wakefield Cadman as piano soloist in his own 'Dark Dancers of the Mardi Gras'. Frank Black was on the podium at a later concert. Artur Schnabel was again soloist with the New Friends of Music Orchestra under Fritz Stiedry. Gertrud Herliczka conducted an orchestra, with Fritz Jokl as soprano soloist; and the Women's Chamber Orchestra appeared under Jeannette Scheerer.

Ruth Posselt Plays Violin Novelties with Barzin Forces

National Orchestral Association, Leon Barzin, conductor. Assisting artist: Ruth Posselt, violinist. Carnegie Hall, March 18, evening:

Overture to 'The Bartered Bride'.....Smetana
Concertstück for violin and orchestra.....Bosmans
Concerto for violin and orchestra.....Piston
Concerto in A Minor.....Dvorak

It has become a custom this season at the National Orchestral Association's concerts to repeat a movement of one of the concertos played because soloist and conductor have not been satisfied with the first per-



Ruth Posselt



Walter Piston

formance. That this has special advantages in the case of a brand new work was demonstrated on this occasion when the last movement of the Piston concerto was repeated, which incidentally made Ruth Posselt, with her fine violinistic gifts, an even more dominating factor in the evening's proceedings than the printed program demanded of her.

The Piston work, dedicated to Miss Posselt, who played it with great zest and conviction as well as impressive technical mastery against a sometimes too strenuous orchestral background, received its world



Bachrach

Leon Barzin Led the National Orchestral Association in Two Premieres and Appeared as a Soloist in a Concerted Program

première on this occasion. In it is again revealed the composer's adherence to substantial formal structure with all his individualized modern harmonic feeling. The thematic material has a characteristic Piston physiognomy and the first and the last of the three movements a characteristic driving impulse, a brilliant cadenza for the solo instrument being introduced towards the end of the final rondo to prepare the climax.

It is all quite impersonal music, even the smoothly flowing slow movement having a complete detached spirit, but it is contemporary musical expression on its higher levels. In the two Allegros the over-developed orchestra part frequently obscured the solo violin's line. The composer had every reason to feel gratified by the reception accorded his work and bowed his acknowledgments from a box.

The Concertstück by the Dutch composer, Henriette Bosmans, heard for the first time in New York, proved to be a well-constructed work with pleasing subject matter of more or less traditional complexion. Miss Posselt gave an authoritative and brilliant performance of the solo part. The infrequently played Dvorak concerto offered her a broader field than either of the novelties for the display of the opulent resources of her art, and she realized all the romantic implications of the music with compelling dynamic power and warmth of feeling and tone, still further strengthening her conquest of her audience, which applauded her with demonstrative enthusiasm.

The orchestra gave a spirited performance of the Smetana overture at the opening of the concert.

Stokowski Leads His Final Concert

Philadelphia Orchestra, Leopold Stokowski conductor. Carnegie Hall, March 19, evening:

Prelude in E Flat Minor.....Shostakovich-Stokowski
Third Symphony, 'Ilya Muromets'.....Glière
'Good Friday' Music and Music from Act III of 'Parsifal'.....Wagner
'Russian Easter'.....Rimsky-Korsakoff

Electing once more to bring the brass and wind sections of the orchestra forward, Mr. Stokowski devised a program which should show off these instruments at every opportunity. Particularly in the Russian works the sound was overwhelming. Perhaps in other sections of the house the balance in this upside-down arrangement seemed truer, but from this reviewer's place the sound was topsy-turvy indeed.

Some excuse, perhaps this favoritism for the blowers in the orchestra, is necessary for the inclusion of the Glière Symphony. Long-winded, diffuse and tedious, it is hardly worth the forty-five minutes required to listen to it. As a recompense, the after-intermission music fell on the ears most gratefully. Mr. Stokowski has his

way with Wagner, and it is a brilliant one, no matter what the material in hand. It would be difficult to draw the line between reverence and a taste for sensual tone where this conductor's performance of 'Parsifal' music is concerned, but the net result is a nerve-tingling experience. This excitement was intensified with the flashing colors and deep sonorities of the Rimsky work, which sent every one away in proper joyous Easter mood.

Q.

New York City Symphony Offers American Program

New York City Symphony, Izler Solomon, conductor. Charles Wakefield Cadman, pianist, assisting artist. Metropolitan Opera House, March 19, evening:

Overture, 'Comes Autumn Time'.....Leo Sowerby
'Abraham Lincoln, a Symphonic Likeness'.....Robert Russell Bennett
'Dark Dancers of the Mardi Gras', fantasy for piano and orchestra.....Charles Wakefield Cadman
'Poem'.....Harold Morris
Work 22.....Robert Delaney
'Saturday Night', a Barn Dance.....Robert Sanders

A large and enthusiastic audience bore witness to public interest in this all-American concert given by the New York City Symphony conducted by Izler Solomon in the series arranged by the New York City WPA Musical Project under the sponsorship of Mayor La Guardia, with the co-operation of the National Committee for American Music, of which Sigmund Spaeth is chairman. The object of the concert had been summarized in the words of Horace Johnson, director of the New York City Project, in the hope this event would "help apprise the public of the quality of its own music". The program included music only by living composers, one of whom, Charles Wakefield Cadman, appeared as soloist in his own work. Several of the other composers represented on the program were present.

Much of the music on the program had been heard here previously. The orchestra played it with the best of will and at times effectively. It is not all to the discredit of Mr. Solomon and his players that there were certain of the scores which taxed their resources rather heavily and were not heard in their full effectiveness. Mr. Cadman was applauded in the roles of both composer and pianist and all of the works on the program enjoyed a hearty reception.

S.

Toscanini Conducts 'Parsifal' Excerpts

NBC Symphony, Arturo Toscanini, conductor, Studio 8-H, Radio City: March 23, evening:

Symphony No. 2 in B Flat.....Schubert
Excerpts from 'Parsifal'.....Wagner

Mr. Toscanini's arrangement of the 'Parsifal' music was, to put it mildly, illogical. Beginning with the Prelude, he leaped two acts to the 'Good Friday Spell', jumped back to the introduction to the second act, followed this with the introduction to the third act, and in this strange hop-skotch synthesis proceeded with the scene of the Flower Maidens, and from thence to the final pages of the score. But

Principals in the Concert of Contemporary American Music Are (Left to Right) Dr. Earl Vincent Moore, National WPA Music Director; Izler Solomon, Conductor; Charles Wakefield Cadman, Composer and Pianist; Newbold Morris, President of the City Council; and Horace Johnson, New York Project Manager



Photographic Division, Art Project, WPA



Albert Stoessel, Who Was Guest Conductor for Three Concerts with the New York Philharmonic

the arrangement of the music was the only ground for complaint. The performance was all that has come to be associated with the magical conjunction of Toscanini-Wagner. The performance had vitality, breadth and a visionary intensity that exercised a potent spell upon all hearers.

The Schubert Symphony, looking backwards to Mozart and Haydn for its materials, was interpreted with a buoyancy that accorded well with its youthful musical content.

B.

'St. Matthew' Passion Given in Philharmonic-Symphony Series

The New York Philharmonic-Symphony Society devoted its concert on the evening of March 21 in Carnegie Hall to Bach's 'St. Matthew' Passion, with Albert Stoessel as guest conductor and the Oratorio Society of New York collaborating. Vocal soloists were Agnes Davis, soprano; Suzanne Sten, mezzo-soprano; William Hain, tenor; Julius Huehn, baritone; and Lansing Hatfield, bass-baritone. Instrumental principals included Misha Piatro and John Corigliano, violins; John Amans, flute; Bruno Labate, oboe; Yella Pessl, harpsichord; and Hugh Porter, organ. The Chorister's of St. Thomas's Church joined the main body of performers in the opening chorus.

It was good to hear this magnificent work again, for the number of performances of Bach's choral compositions which New York enjoys in the course of a year is dishearteningly small. It would be a pleasure to say that Mr. Stoessel and his forces had given a performance comparable with that of the B Minor Mass which they gave earlier in the season, but such was not the case. Not infrequently the conductor seemed merely to be holding things together rather than setting a firm stamp upon the

(Continued on page 20)



Marcelle Denya

Leading Soprano, Paris Grand Opera and Opera Comique

will make her North American Operatic Debut as Melisande in Claude Debussy's "Pelleas and Melisande" in Montreal, Canada, on June 14th, 1940, under the direction of Wilfred Pelletier, conductor of the Metropolitan Opera Association.

Personal Representative for Opera: Eric Semon Associates, Inc., 100 Riverside Drive, New York, N. Y.

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Ballet Russe Returns for Spring Season

A FULL display of company strength made the opening night of the Spring season of the Ballet Russe de Monte Carlo at the Metropolitan Opera House on March 26 an exciting occasion. The generous program included 'Lac des Cygnes', 'Bacchanale', 'Spectre de la Rose', 'The Bluebird' and 'Gaieté Parisienne'. Irina Baronova made her first appearance with this company. The principals all danced with exceptional brilliance; the audience was lavish with applause, and there were cartloads of flowers to emphasize the gala nature of the evening.

Alexandra Danilova's performance as Queen of the Swans was notably finished and aristocratic in style; Andre Eglevsky danced the role of the Prince brilliantly, and Roland Guerard was excellent as his Friend. The same could not be said for the ensemble, however, which was slovenly and lifeless most of the time. 'Bacchanale', which grows more exciting with every performance, was splendidly danced by Casimir Kitch as Ludwig II, Nini Theilade as Venus, Marc Platoff and Jeannette Lauret as Sacher Masoch and his wife, Milada Mladova as Lola Montez, and the other members of the cast. The orchestra seemed to be missing several cylinders in its playing of Wagner's score but there were passion and virtuosity on the stage if not in the pit.

The presence of Baronova gave a special glow to the 'Spectre' and Igor Youskevitch danced the Rose superbly. One may always trust 'The Bluebird' to put the house in a happy humor, and Alicia Markova and Roland Guerard gave a sparkling performance, both figuratively and literally, both dancers having costumes well studded with brilliants. The evening closed with 'Gaieté Parisienne', with Mia Slavenska and Frederic Franklin dancing their delightful waltz with more élan than ever, and Massine's impish Peruvian as vital as of yore. Efreim Kurtz and Franz Allers shared the podium.

On March 27 Baronova appeared in 'Les Sylphides', on a program which included 'Bogatyr', 'The Afternoon of a Faun' and 'Capriccio Espagnol'. 'Copélia' returned to the repertoire at the matinee of March 28, with Slavenska dancing brilliantly in the leading role.

**Company Launches
Three Weeks' En-
gagement with
Gala Evening—
Baronova Makes
First Appearance
with Troupe
in the 'Spectre'**



Above, Irina Baronova, Who Returned to the Company in Several Roles

Left, Andre Eglevsky and Jeannette Lauret in 'Sheherazade'

On the evening of March 28 Irina Baronova gave a sensitive performance as Queen of the Swans. 'Rouge et Noir' and 'Ghost Town' reentered the lists on March 29. At the March 30 matinee Slavenska danced Giselle, and 'Prince Igor' was given. That evening 'Petrouchka' had its first performance of the Spring season. Markova appeared in 'Lac des Cygnes' at the matinee of March 31, and 'Sheherazade' reentered the lists. On April 1 'Boutique Fantasque' was seen, and Baronova appeared, it must be admitted ineffectively as Zobeide in 'Sheherazade'.

'St. Francis' had its only performance of the Spring season on April 2. Danilova was the center of attention in a performance of the 'Igrouchki' at the April 3 matinee. One of the highlights of the season was the appearance of Markova in 'Giselle' on April 3, and Argentinia was guest artist at the performance of 'Capriccio Espagnol' on April 4. The dancing of the principals in these performances was of the highest quality. One wishes that the finish of the ensemble and the playing of the orchestra had been of commensurate excellence.

ROBERT SABIN

SEVITZKY CONCLUDES INDIANAPOLIS SEASON

Campaign for the Maintenance of the Orchestra Launched—Soloists Announced

INDIANAPOLIS, IND., April 5.—The Indianapolis Symphony played the final pair of concerts on March 29 and 30 and an extra "Pop" concert on March 31, conducted by Fabien Sevitzy. A campaign in the interest of the Symphony, lasting twelve days, was opened on March 25 at the United States Naval Armory with Charles J. Lynn, general chairman, and Kurt Pantzer, assistant chairman. The meeting was attended by several hundred volunteer workers, who will solicit funds for the maintenance of the orchestra. Soloists engaged for the season of 1940-41 are Josef Hofmann, pianist; Jascha Heifetz, violinist; Abram Chasins, pianist; Igor Gorin, baritone; Mildred Dilling, harpist, and Marjorie Lawrence, soprano.

For the program last heard, Mr. Sevitzy arranged a group including the Second Symphony by Brahms; Dvorak's 'Carnival Overture'; Corelli's 'Suite for Strings'; Harl McDonald's 'San Juan Capistrano', heard for the first time in Indianapolis; and Respighi's 'Pines of Rome'.

The program of the fourth and last "pop" concert of the Symphony on March 10 attracted a large audience. Herman Berg, violinist, winner of the recent Indiana Young Musicians' Contest, was heard in Mendelssohn's E Minor Concerto. For the second half of the program the opera 'Cavalleria Rusticana' was given in concert form with the Symphonic Choir, which had been rehearsed by choirmaster Elmer Steffen; four soloists: Janet Fairbank, Edna Tyne Bowles, Attilio Baggione and Thomas L. Thomas. An off-stage choir of the Burroughs Concert Choir and Clarence Elbert at the organ assisted.

The program of the ninth pair of concerts on March 15-16 was made up of Wagner's 'Rienzi' Overture, Prelude to the first act of 'Lohengrin', 'Wotan's Farewell and Fire Music', 'Siegfried's Rhine Journey' and the 'Ride of the Valkyries'; a world premiere of McKay's 'To a Liberator', and lastly, the postponed 'Te Deum' by Bruckner, in which the Symphonic Choir, four soloists from Indianapolis, participated. The four singers were Elma Igelman, soprano; Edna Tyne Bowles, contralto; Farrell Scott, tenor, and George Newton, bass. Mr. McKay attended the premiere of his work.

In commemoration of the 100th anniversary of Tchaikovsky's birth the orchestra under Mr. Sevitzy was heard in a program of three works of the Russian composer, and a fourth by Arcady Dubensky, 'Tchaikovsky's Country' Fantasie, at the eighth pair of concerts, March 1-2. The Symphony No. 6 in B Minor, Op. 74, the B Flat Piano Concerto, with Josef Lhevinne as soloist, and the 'Capriccio Italienne' were given. PAULINE SCHELLSCHMIDT

ST. LOUIS SYMPHONY HOLDS FROLIC

Mock-Concert, Given as Substitute for Annual Pension Fund Event, Attracts 3,200—"Utter Madness" Is "Order of Moment"—May Become Annual Event

ST. LOUIS, April 5.—The spotlight picked out Conductor Vladimir Golschmann, playing solitaire on a barren stage. His game was interrupted first by the entrance of Max Steindel, 'cellist, effusive in an assumed beer-hall accent, then by the string section, which launched into a rendition of Paganini's 'Perpetuum Mobile' that plumbed the very depths of discord. The audience of music-lovers howled, and their howls marked the official launching of the orchestra which the St. Louis Symphony presented on March 5 at the Municipal Auditorium as a substitute for the annual concert on behalf of the orchestra's pension fund.

Golschmann Smashes Fiddle

Utter madness was the order of the moment. Arrayed in disreputable looking costumes, their tails left behind them, violinists perched their hats on the harps; in a fit of fake anger, Golschmann smashed a fiddle and later manned the drums while Oscar Johnson, president of the St. Louis Symphony Society, realized a childhood ambition by leading the orchestra through a somewhat hapless 'Triumphal March' from 'Aida'.

What serious music the evening had was sandwiched in between the highlights of humor. Mr. Golschmann finally induced the orchestra to settle down to a serious interpretation of the Paganini novelty. Irwin Eisenberg and Rex Clark, youngest members of the orchestra, appeared before the thoroughly relaxed audience in infantile mood, but recovered long enough to give a very creditable performance of the slow movement from Bach's D Minor Double Concerto. Rocco M. Zottarelle, clarinet; Harold Gomberg, oboe; Edward Murphy, horn, and Norman Herzberg, bassoon, insisted upon taking two encores of 'Oh, Johnny, Oh', before they undertook a serious performance of the Concertante Quartet for Woodwinds, by Mozart. Their costumes—fresh from Switzerland—added no little to the ultimate effect.

Drum Majorette Appears

It was at this juncture that Mr. Golschmann, his demeanor grave, stepped forward

ward to the footlights to make an announcement. "We have had our fun," he said. "Now let's be serious. The next work will be one from our regular repertoire—a work I'm sure you all love, one which I'll not bother to name." He returned to the podium, raised his baton, and fast and loud, the orchestra swung into 'Stars and Stripes Forever'—two cacaphonic choruses, with the last one under the direction of an attractive young drum majorette, complete as to shorts and a twirling stick.

Intermission over, Jimmy Conzelman, lately football coach at Washington University, currently a radio commentator and newspaper writer, took the audience through a musical quiz. Prizes offered included season tickets for the orchestra's 1940-41 concerts. Then the Symphony Society president conducted the orchestra in the 'Aida' march. A false start was occasioned by the fact that the erstwhile maestro believed he was to conduct the

Scherzo of Beethoven's Seventh. However, he soon caught up with his musicians and gained the favor of the audience when, with a rare flair for symphonic showmanship, he chose as an encore the beloved 'Beer Barrel Polka'.

The frolic closed with a performance of part of the 'William Tell' Overture, the 'Pastoral' Symphony and the 'Pilgrims' Chorus' from Tannhäuser combined. On the conductor's stand was Mr. Steindel, clad in a wig to satisfy the promise of newspaper advertisements that the orchestra would let its hair down.

More than 3,200 persons laughed through the frolic, which is apt to become an annual feature. **WILLIAM ZALKEN**

Stravinsky Weds Vera Sudeikine

Igor Stravinsky, Russian composer and conductor, wed Vera De Bossett Sudeikine, who was also born in Russia, in Bedford, Mass., early in March. Mr. and Mrs. Stravinsky are residing in Boston.

Melchior Is Feted on 50th Birthday

Metropolitan Tenor Entertained at Party in New York—Notables Attend

LAURITZ MELCHIOR, Danish tenor of the Metropolitan Opera, was entertained at a party to celebrate his fiftieth birthday on March 20, in the Copenhagen Restaurant, New York, when notables of the musical, social and diplomatic world joined to do him honor. Mrs. Melchior and her mother, Mrs. Maria Hacker, were hostesses. More than 200 guests attended.

The high point in the evening's festivities was an informal intertainment in which many of the tenor's colleagues participated. Walter Slezak, musical comedy star and son of the famous tenor, Leo Slezak, read a set of witty verses written by Viva Liebling and Constance Hope, copies of which, printed on long Metropolitan Opera "snakes," were distributed to the guests. The concluding lines:

"Come bassos, come tenors, come colleagues, come all—
Sing a song for our Lauritz, then on with the brawl,"

were the signal for a chorus of opera singers to burst into a song composed especially by Walter Bransen, husband of Dorothee Manski, which included

references to birthdays and 'Siegfried' motifs and which was sung with more *joie de vivre* than unanimity in spite of its illustrious participants. These included practically the entire cast of the evening's performance at the opera house of 'Parsifal', in which Mr. Melchior did not sing because, as he said, he prefers not to work on his birthday.

Among the carollers were Mr. Slezak, Irene Jessner, Doris Doe, Helen Traubel, Arnold Gabor, Mrs. Karl Laufkötter, Paul Althouse, Dr. Stephen Steinhardt, Richard Crooks, Herbert Janssen, Julius Huehn, Karl Laufkötter, Norman Cordon (seen from left to right in the accompanying photograph), Mrs. Melchior, Elisabeth Rethberg, Karin Branzell, Dorothee Manski, Friedrich and Mrs. Schorr, George Cehanovsky, Gladys Swarthout, Walter Damrosch, Frank Chapman, Emanuel List, Herbert Graf, and Ignace Stravogel.

Other distinguished guests included Hendrik de Kauffmann, Danish Minister to the United States; Georg Bech, Danish Consul General in New York; Mrs. Ruth Bryan Owen Rohde, former Minister to Denmark, Mrs. August Belmont, Mrs. Herbert Witherspoon, Mrs. Lawrence Tibbett, Edward Ziegler, and Cornelius N. Bliss, chairman of the Metropolitan Opera Board. **F. Q. E.**

BALLET RUSSE AND AGMA SIGN WAGE AGREEMENT

Collective Bargaining Contract Sets Minimum Wage and Maximum Rehearsal Hours

A collective bargaining contract was signed on March 23 between the American Guild of Musical Artists, Inc., and the Ballet Russe de Monte Carlo, which opened a three-week engagement at the Metropolitan Opera House on March 26.

The Ballet Russe was the last of the major ballet organizations to have signed the AGMA agreement, which sets a minimum weekly wage of \$45.00 per week for the dancers with maximum rehearsal hours (some details concerning rehearsals have still to be settled before the company finishes its New York engagement) and also provides overtime pay both during the performance weeks and weeks of full rehearsal.

A special clause is contained in the Ballet Russe agreement whereby in return for a guarantee of thirty-six weeks' employment per year the Ballet Russe may take advantage of a minimum wage of \$180.00 per month (\$42.00 per week).

The contract provides that AGMA is recognized as the exclusive collective bargaining agent for the dancers and that all the dancers must be members of AGMA; that any and all disputes between AGMA and the management or any dancer and the management shall be settled by arbitration and that all dancers shall hereafter be employed on the Standard AGMA Contract. The contract was signed for Universal Art, Inc., producers of the Ballet, by Sergei Denham, and for AGMA by L. T. Carr, assistant to the executive secretary.

Robertsons to Play Bliss Concerto with New York Philharmonic

Ethel Bartlett and Rae Robertson, duo-pianists, will be soloists with the New York Philharmonic-Symphony under John Barbirolli on April 18, 19 and 21, when they will give the first performances of Arthur Bliss's Concerto for Two Pianos and Orchestra. They will also play Liszt's Concerto 'Pathétique', arranged by Lee Pattison.

The photograph of Miss Bartlett and Mr. Robertson on the front cover is by Horace Eliascheff.



AT THE MELCHIOR BIRTHDAY PARTY

Colleagues Join in a Happy Birthday Song with Overtones of 'Siegfried'. From the Left: Walter Slezak, Irene Jessner, Doris Doe, Helen Traubel, Arnold Gabor, Mrs. Karl Laufkötter, Paul Althouse, Dr. Stephen Steinhardt, Richard Crooks, Herbert Janssen, Julius Huehn, Karl Laufkötter and Norman Cordon



Mr. and Mrs. Melchior at Table, with Mrs. August Belmont (Left) and Hendrik de Kauffmann, Danish Minister to the United States (Right)

Photos by Larry Gordon

CONCERTS: Spring Brings Spate of Recitals to Concert Halls

A GLANCE at the concert calendar reveals that there are Spring floods in the musical world as well as in the world of nature. Pianists of recent weeks included Magda Tagliafero in her American recital debut, Reginald Stewart, John Kirkpatrick, Elizabeth Furcron, Isabelle Sant-Ambrogio and Johann Singer. The violin roster listed Mischa Elman, José Figueroa, Erno Valasek and Louis Kaufman. Vocalists of the fortnight were John Charles Thomas, Marian Anderson, Victoria Anderson and Viola Morris, Rose Kunst, Andrew Watson, Lillian Fine and Charlotte Howell. Walter Damrosch appeared as pianist with the Musical Art Quartet, and Joseph Schuster was heard in a 'cello recital. Soloists at a benefit for the Italian Welfare League included Giuseppe De Luca, Giovanni Martinelli, Rose Bampton, Licia Albanese and Maria Gambarelli. The Harvard and Radcliffe Glee Clubs appeared. La Meri and Argentinita gave dance recitals.

José Figueroa Returns in Violin Recital

José Figueroa, violinist. Narciso Figueroa at the piano. Town Hall, March 18, evening:

Sonata in C Minor, Op. 30, No. 2...Beethoven
Suite in E Major for violin alone...Bach
'Symphonie Espagnole'...Lalo
'Chant de Roxane'...Szymanowski
'Moment Musical' (first time)...Henri Eren
'Minute Caprice'...Thibaud
'Danse Espagnole'...Granados-Thibaud
'Caprice Basque'...Sarasate

Now that musical relations between the Americas are growing stronger and more intimate every year, it is doubly a pleasure to welcome visitors from other climes. José Figueroa, however, is no stranger to New York, having appeared here in 1931, and he is a native of San Juan, Puerto Rico. He was capably assisted at this recital by his brother, Narciso Figueroa. The presence of several relatively unfamiliar French and Spanish works on the program and the finished style with which Mr. Figueroa played them can be in part attributed to his career in France as concert-master of the Ecole Normale Chamber Orchestra in Paris for several years.

In Beethoven's tremendous C Minor Violin Sonata, one of the composer's grandest conceptions in that form, Mr. Figueroa was at his best in the Adagio, in which the refinement and nuance of his tone and the intelligence of his musical conception of the work resulted in some very superior violin playing. The first and last movements were cleanly and brilliantly done, but with too much vehemence and occasional roughness. In the Bach suite Mr. Figueroa's understanding of style and the articulateness of his playing were highly enjoyable, and these qualities were repeatedly to be savored throughout the recital. There was a quiet elegance in the violinist's playing which was a welcome change from the usual run of the season's recitals. Apart from moments of over-zealousness in the Beethoven Sonata, Mr. Figueroa's brother supplied admirable accompaniments. The audience was large and very cordial. S.

Louis Kaufman Offers Unusual Program

Louis Kaufman, violinist. Liza Elman at the piano. Town Hall, March 20, evening:

Sonata in B Minor (1917)...Respighi
Duo in A Major, Op. 162...Schubert
Concerto, Op. 61...Saint-Saëns
'Hexapoda' ('Five Studies in Jitterbug')
'The Sixpence' (Old Gaelic Tune)
'Ruralia Hungarica'...Dohnányi

As the eye runs down this program there is nothing in the early part of it to arouse unusual expectations, but with the announcement of Robert Russell Bennett's 'Hexapoda', a gleam of light appears on the horizon. After weary months of 'La Folia' and the 'Devil's Trill', it is Balm in Gilead to see 'Gut-Bucket Gus', 'Jane Shakes Her



José Figueroa



Louis Kaufman



Johann Singer



John Kirkpatrick

Hair', 'Jim Jives' and other such refreshing titles on a violinist's program. Nor was Mr. Bennett's music merely verbally humorous. It is genuinely witty and well-fashioned. Mr. Bennett took the piano part in this first performance of the work, and Mr. Kaufman entered into the spirit of the occasion with admirable zest and humor. In a program note the composer says that serious musicians may look askance at these studies and that jitterbugs may find them "too subtle and contemplative to be hot", but he hopes that they are "both good music and good sport". There was no doubt that the audience found them so.

Another first hearing was Alfred Newman's transcription of an old Gaelic tune, 'The Sixpence'. Although both the Respighi Sonata and Schubert's Duo have their longeurs, Mr. Kaufman played them excellently with a tone of good, if not unusual, proportions and of fine quality. His program offered both substance and variety. Miss Elman's accompaniments added to the enjoyability of the concert. S.

John Kirkpatrick in American Program

John Kirkpatrick, pianist. Town Hall, March 26, evening:

Sonata (1928-30)...Roger Sessions
'Woodland Sketches' (1896): 'To a Wild Rose', 'Will o' the Wisp', 'From Uncle Remus' and 'To a Water Lily'; 'Fireside Tales' (1902): 'Of Br'er Rabbit' and 'Of Salamanders'; 'New England Idylls' (1902): 'With Sweet Lavender' and 'The Joy of Autumn'...MacDowell
Sonata (1934)...Hunter Johnson
Piano Variations (1930)...Aaron Copland
Sonata (1937-39)...Robert Palmer
'The Union' (1863)...Louis Moreau Gottschalk

In his devotion to the cause of American composers, Mr. Kirkpatrick had set himself a task that must have involved an immense expenditure of time, energy and gray matter, in mastering all the complicated compositions in modernistic language on his program with their entirely unpredictable progressions. To play this program by heart and with but one obvious slip was a noteworthy feat of memory. And it was also a feat of tenacity of purpose on the pianist's part to maintain unwaveringly his apparent enthusiasm for the music taken in hand, for most of it was utterly barren of the faintest suggestion of beauty or anything else enkindling to the imagination and gave the uncomfortable impression of being merely the result of more or less clever carpentering with the compositional tools of present-day music and of speculative adventuring in the field of rhythm particularly.

Those of the modern works that proved most capable of enlisting interest were the two of least recent date. The Sessions sonata, innocent of musical inspiration though it is, can boast ingenuity of craftsmanship and originality in its elaborately developed rhythmic convolutions; and, moreover, by the repeating of the introduction before the second and third movements a certain rondo-like symmetry of form has been achieved. The thematic material of the Andante, especially, however, is frustrated by arbitrarily angular treatment. Then the Copland variations have terseness of expression and an inherent ironic bitterness, which, incidentally, was not fully projected by the recitalist.

By contrast with the modern works the musically fragrant MacDowell pieces—not

one of them representative of the greater MacDowell at that—assumed hitherto unimagined proportions of greatness. Mr. Kirkpatrick played them with sensitivity of touch but with little variety of color or play of the imagination, while certain distracting mannerisms that serve no musical purpose whatever were particularly disturbing in the delineation of these miniatures.

Gottschalk's resurrected 'The Union', a "concert paraphrase on American national airs," these being 'The Star-Spangled Banner', 'Yankee Doodle' and 'Hail Columbia', proved to be an amusing and even refreshing curiosity, which, notwithstanding its bombast, almost justifies its existence by some ingenious contrapuntal writing. The pianist played it with the same zest and technical skill that he had brought to the modern compositions. C.

Johann Singer in Town Hall Recital

Johann Singer, pianist; Town Hall, March 23, evening:

Sonata, Op. 27, No. 2 ('Moonlight')...Beethoven
Scherzo in E Minor...Mendelssohn
Chromatic Fantasia and Fugue...Bach
Sonata in G Major...Mozart
Two Waltzes, C Sharp Minor and B Minor; Two Mazurkas; Etude, Op. 25, No. 9 ('Butterfly')...Chopin
'Spirit of '39'...Lewis Slavit
'Ritual Fire Dance'...Falla
'On the Trail' ('Grand Canyon' Suite)
Ferde Grofé
Two 'Hungarian Rhapsodies', Nos. 6 and 13; 'La Campanella'...Liszt

Mr. Singer, an American-born pianist of concert experience in Europe as well as in this country, had not been heard here in several seasons and an audience of goodly numbers was on hand to greet him and applaud his performances with warmth. His program was a highly diversified one, with compositions of a kind not usually found on a recital list, such as the Slavic and Grofé pieces, appearing in company with the works of the standard composers.

In the course of the program the pianist frequently disclosed a sensitive touch and produced a correspondingly pleasing tone, while his technical equipment included facile fingers capable of attaining great speed. There were many times, however, when they seemed to get out of control, with a resultant loss of clarity. Rhythmic eccentricities, too, seriously marred the outline of many of the compositions played, notably the last movement of the 'Moonlight' Sonata, the Mozart sonata and the Chopin waltzes. The Falla 'Fire Dance' was play-

ed with considerable élan and power and received applause that justified its repetition. C.

Marian Anderson Gives Fourth Recital in Carnegie Hall

Marian Anderson, contralto; Kosti Vehanen, accompanist; Carnegie Hall, March 24, evening:

'Te Deum'; 'Tutta Raccolta'; 'Der Flöte weich Gefühl'...Handel
'A Bruno Vestiti'...Carissimi
'Wonne der Wehmüt'; 'Mit Einem Gemalten Band'...Beethoven
'Wer sein holdes Lieb Verloren'; 'Gesang Weylas'...Hugo Wolf
'Air de Lia' from 'L'Enfant Prodigue'...Debussy
'Songs My Mother Taught Me'...Dvorak
'The Simurgh' from 'Song of Persia'...Bantock
'Deserted Street'...Vehanen
'La Partida'...Alvarez
Spirituals
'City Called Heaven'...Arr. Johnson
'Peter, Go Ring Dem Bells'...Arr. Burleigh
'Crucifixion'...Arr. Payne
'My Journey'...Arr. Boatner

Miss Anderson drew upon the resources of her admirers to bring a capacity audience to Carnegie Hall for her fourth recital of this season in that auditorium. It is a tribute to her prowess as a singer and an interpreter that she can continue to find so many, as eager to hear her fourth, as well as the first of her appearances. Miss Anderson makes few, if any concessions, to the less musically "literate" in building her programs, and her offerings upon this occasion were chosen with the same skill and integrity she has revealed in previous recitals this year. One exception may be taken—the inclusion of Carissimi's 'A Bruno Vestiti', which apparently was transposed down for the sake of revealing Miss Anderson's chest tones, but in which, if it was transposed, she lacked support for the lowest notes. However, the marvelous agility of her voice was happily to the fore in Handel's 'Der Flöte weich Gefühl' and its opulence in Wolf's 'Gesang Weylas', which she sang with rare breadth, compassing its long phrases with deceptive ease. Needless to say, her audience ardently demonstrated its affection and admiration of her singing throughout the evening. W.

Rose Kunst Sings in the Town Hall

Rose Kunst, soprano, who has been heard in New York previously, gave a recital in the Town Hall on the evening of March 19, with Conrad Forsberg at the piano. Miss Kunst's voice is diminutive in size though agreeable in quality, especially in its middle register. The high C in Mozart's much over-sung 'Alleluja' was less happily negotiated. Besides a group of songs by Mendelssohn and the Dvorak 'Biblical Songs' Miss Kunst offered arias from 'The Marriage of Figaro', 'La Wally' and, for some reason, 'Adieu, Forêts' from Tchaikovsky's 'Joan of Arc'. There were also songs by Mahler and a group in English. D.

Argentinita and Her Troupe Return

Argentinita and her collaborating dancers and musicians are making something of a record for local recitals this season, and (Continued on page 16)

Concerts in New York, April 11-25

Carnegie Hall Events

Apr. 12, evening: Vladimir Horowitz, pianist.
" 13, morning: New York Philharmonic-Symphony Youth Concert.
" 14, afternoon: New York Philharmonic-Symphony.
" 14, afternoon (5:30 p. m.): New Friends of Music Orchestra.
" 14, evening: New York City Symphony.
" 16, evening: Philadelphia Orchestra.
" 17, evening: Schola Cantorum.
" 18, evening: New York Philharmonic-Symphony.
" 19, afternoon: New York Philharmonic-Symphony.
" 20, evening: 40 and 8 Gala Benefit.
" 21, afternoon: New York Philharmonic-Symphony.
" 21, evening: Joseph Szigeti, violinist.
" 22, evening: National Orchestral Association.

Apr. 24, evening: Downtown Glee Club.

" 25, evening: New York Philharmonic-Symphony.

Town Hall Events

Apr. 11, evening: Joan Field, violinist.
" 12, evening: Janos Scholz, 'celist.
" 13, afternoon: Marie Zorn, pianist.
" 14, afternoon: Workmen's Circle Chorus, Lazar Weiner, conductor.
" 17, evening: Earl Ashcroft, bass-baritone.
" 18, evening: Classical Cycle of Stephen Foster Melodies, arranged by Raoul Georges Vidas.
" 19, evening: Riverdale Country School Choral Concert.
" 20, evening: Margarita Salvi, soprano; Frederico Longas, pianist; Enrique Ruiz, tenor.
" 24, evening: Egon Petri, pianist.

Verdi's Career and Work Reviewed in Italian Film



Verdi (Giacchetti) Shows His Tenor (Gigli) 'La Donna e Mobile' for the First Time



Verdi with Giuseppina Strepponi (Gaby Morlay), Late in His Career

Glimpses of Many of His Operas Presented by New Biographical Picture — Story Covers Most of His Adult Life—Gigli and Cebotari Among Singers—Music Arranged by Serafin

OF films dealing with composers and their careers in music none has assumed so much the character of a full-length biography as 'The Life of Giuseppe Verdi', an Italian picture with English titles, which began its run at the Fine-Arts Theatre in New York on April 2, the first showing having been arranged as a benefit for the Metropolitan Opera Fund. Liberties are taken, of course, with known facts, in order to tie events of the theatre to events of the household, but the film biography is scarcely more "fictionalized" than some of the life stories, with their imaginary conversations and other excursions into the purely speculative and unknowable, that have been thrust upon the book public in recent years.

The exceptional scope of the picture, which begins with the youth of Busetto, and ends with the venerable figure of the 'Otello' years, is both its strength and its weakness. A real figure emerges in the consistently fine portrayal of Verdi by Fosco Giacchetti; but the onlooker is hurried forward, with such leaps from decade to decade that the story has little opportunity to develop, save as a chronicle of operas. Here and there individual episodes seem slow and talky. The most detailed of these has to do with the death of Verdi's first wife, Margherita Barezzi, after the loss of their two children. On the supposed pledge of Verdi not to marry again is built the subsequent difficulties of Verdi's life with Giuseppina Strepponi, who assumes from almost their first meeting the role of his guiding star. Brief attention is given also to the part which the singer, Teresino Stolz, played in Verdi's later life and to Giuseppina's struggle to overcome her jealousy.

Perhaps the most noteworthy attribute of the film is found in its sense of period—or rather, periods, since it begins in the 1830's and carries on until at least the 1880's (Verdi's death in 1903 is not

shown). Hugo, Dumas and other celebrities come more or less naturally on the scene. The backgrounds are not too literal, but they do suggest time and place. There are some glimpses of Italian opera houses, said to be authentic, though the audiences, of course, are in the attire of other times.

Musically, the film is a clever patchwork of snatches from perhaps a dozen of Verdi's twenty-seven operas. The scene changes too rapidly to permit of extended excerpts. There are bits of 'Oberto', 'Nabucco', 'I Lombardi' and 'Ernani', along with 'Trovatore', 'Traviata', 'Rigoletto', 'Don Carlos', 'Aida' and 'Otello'. The failure of the first 'Traviata' is pictured. A rehearsal scene makes use of music from the ill-starred

opera buffa, 'Un Giorno di Regno' of 1840, which is given a special significance in its relation to the death of the first wife. Early in the opera she is given an unfamiliar Verdi song to sing. It is a lyric of much charm. Tullio Serafin, formerly of the Metropolitan, is credited with having arranged the score. He conducted the ensemble of the Teatro Reale dell'Opera of Rome in some of the operatic episodes.

Beniamino Gigli sings lusciously, if at times lachrymously, as the eternal tenor who is always at hand for a new Verdi opera, irrespective of the city or the decade. One sequence shows Verdi and the tenor in a gondola, and it is then that 'La donna e mobile' is turned over to the

singer, who is to create the role of the Duke in the premiere of 'Rigoletto' that very night. By the time the pair step out of their boat the whole city seems to be singing the tune—thanks to the lyric eavesdropping of a gondolier. Among other singers, particular mention must be made of Maria Cebotari, who gives charming voice and style to the part of Strozzi. Strepponi is very well played by Gaby Morlay and the first wife by Germana Paolieri. 'The Life of Giuseppe Verdi' is a Grandi Film Storici production, directed by Carmine Gallone, co-author of the screen play with Lucio D'Ambra.

O. T.

COATES CONDUCTS NEW WARREN WORK

Los Angeles Orchestra Gives World Premiere of 'Passing of King Arthur'

LOS ANGELES, April 5.—The Los Angeles Philharmonic presented the world premiere of Elinor Remick Warren's choral symphonic poem, 'The Passing of King Arthur', at the next to the last pair of concerts this season.

Based on Tennyson's 'Idylls of the King,' Miss Warren's work enlists the efforts of combined orchestra and chorus, and bass and tenor solos. Albert Coates conducted and the chorus was supplied by the Los Angeles Oratorio Society, which is the official chorus of the Philharmonic. David Laughlin, tenor, and Paul Keast, baritone, were the soloists. William Bergren is assistant conductor of the chorus.

Telling Effects Achieved

'The Passing of King Arthur' was begun some five years ago and completed last year. Known heretofore chiefly for a sheaf of delightful songs, Miss Warren seems to have shifted her talents to the larger form with comparative ease. There is the same delicate sense of color and the same searching for the inner meaning of the text that is manifest in her songs. Her experience in choral composition is responsible for some telling effects which the

chorus was able to achieve. The vocal line is not easy, and some attenuated phrases in pianissimo, tested the capacity of the singers, but were singularly effective. Of the solo parts, that allotted to the bass, seemed the more grateful, or perhaps it was because Mr. Keast delivered the lines more understandably than did Mr. Laughlin. The words of Mr. Keast were almost the only ones clearly understood during the evening performance.

Miss Warren's handling of the orchestra was creditable, in view of the fact that this is her first major attempt. The score has dignity and coheres. Of particular interest was the Intermezzo for orchestra that came at the close of the first part of the work. It is decidedly atmospheric and contained some of the best measures in the score. The chorus, consisting of some 150 singers, were scattered across the entire front of the stage, with the orchestra in the back. This did not permit the most effective singing of the group, in view of the fact that the singers had not rehearsed in this arrangement. Furthermore, Mr. Coates, who had evidently learned the work thoroughly as the result of a half-dozen rehearsals, was patently nervous, for he continually summoned the musicians to fortissimos which completely submerged the singing. Clarity of enunciation had been stressed at rehearsals; but all to no avail at the performance. Nevertheless, it was a happy thought of the Philharmonic management to present a work of such proportions by Miss Warren, who was born in Los Angeles, and who re-

ceived much of her education here. It will doubtlessly be heard shortly in other cities and take its place with works of foremost American composers. The large audience insisted in recalling the composer to the stage many times.

Mr. Coates, unmindful of the fact that Miss Warren's work occupied some sixty-five minutes in performance, also offered Vaughan Williams's 'A London Symphony' and the 'Good Friday' Music from Wagner's 'Parsifal'. The conductor in the Williams Symphony achieved colorful effects.

HAL D. CRAIN

Coates Appears in Los Angeles

LOS ANGELES, April 5.—The Pro-Musica presented Albert Coates in the roles of conductor, pianist and composer with Vera Villiers Graaff, soprano, as the soloist, on Feb. 25. The concert opened with the Suite for Strings by Purcell, arranged by Mr. Coates. The soloist then sang a group of songs by Mr. Coates and Herbert Hughes, with Mr. Coates at the piano. The final item on the program was the Variations on a Theme by Frank Bridge, the young English composer, for String Orchestra.

Memorial Given for Dr. Grosz

A memorial concert for Dr. Wilhelm Grosz was given in the Carnegie Chamber Music Hall on the evening of April 2. Elisabeth Schumann, soprano, accompanied by Bruno Eisen, gave the first performance of a cantata, 'Fairy Tales'. Rose Book, soprano, and Barton Ames sang a group of Dr. Grosz's songs. A preliminary address was made by Joseph Turnau.

CONCERTS: Singers and Instrumentalists Draw Large Audiences to Halls

(Continued from page 14)

they added another to the list on the evening of March 15 in the Hollywood Theatre before an audience of good size and enthusiasm. Pilar Lopez and Antonio Triana completed the trio of dancers and Carlos Montoya, guitarist, and Rogelio Machado, pianist, filled their familiar roles. The program consisted mainly of works made known at previous recitals, including such favorites as the Bolero of Pilar Lopez, the Joropo danced by her and Mr. Triana, the Huayno danced by Argentinita and Miss Lopez, Mr. Triana's brilliant Zapateado, the delightful 'El Cafe De Chinitas' with the three dancers, and Argentinita's Jota. Mr. Machado and Mr. Montoya were heard in solos during the course of the evening. The dancers were in top form and the audience obviously had a very good time. S.

Walter Damrosch Appears With Musical Art Quartet

Walter Damrosch, pianist; Musical Art Quartet: Sascha Jacobsen and William Hymanson, violins; Paul Bernard, viola; Marie Roemaet-Rosanoff, 'cello. Town Hall, March 27, evening:

Sonata in A Major for violin and piano, Op. 100.....Brahms
Andantino doucement expressif, Assez vif et bien rythmé, from Quartet Op. 10.....Debussy
'La oracion del torero'.....Turina
Quintet in F Minor for piano and string quartet.....Franck

The audience at this ninth and last Town Hall Endowment Series concert of the season had the opportunity of hearing a musical veteran in a comparatively unfamiliar role, for Walter Damrosch has found comparatively little time in a busy career for appearances as a pianist. He was warmly greeted when he entered the stage with Sascha Jacobsen to play Brahms's Sonata in A Major and throughout the evening there was an atmosphere of intimacy and cordiality which added to the enjoyability of the recital. Both Mr. Jacobsen and Dr. Damrosch played the Brahms music with communicative affection.

It was good to hear even part of Debussy's String Quartet in so delicately tinted a performance as that which the Musical Art players vouchsafed. Just why they chose to truncate the work and put in Turina's 'La oracion del torero', instead of playing the quartet in its entirety, remains a mystery. Coming after the Debussy music, the Spanish work lost much of its effectiveness. Mr. Damrosch rejoined the quartet for a performance of Franck's Quintet which was of notable breadth and eloquence. There is no denying that the quintet is one of the most distressingly prolix and thematically undistinguished of Franck's works, but the performers played it with unflagging zest. At the close of the recital the audience again demonstrated its enthusiasm to Dr. Damrosch and his fellow artists. S.

Mischa Elman Heard in Recital

Mischa Elman, violinist, Vladimir Padwa, accompanist. Carnegie Hall, April 2, evening:

Concerto in G Minor.....Bach-Nachez
Sonata No. 9 in A Major ('Kreutzer').....Beethoven
Concerto No. 5 in A Minor.....Vieuxtemps
'Pregiera'.....Martini-Kreisler
'Dojna' (Rumanian Caprice).....Stone
Introduction and Rondo Capriccioso.....Saint-Saëns

A sizeable and cordial audience was on hand to hear Mr. Elman close this season's Hurok Carnegie Hall Series. The violinist was in excellent form, from the technical aspect, and his tone had its accustomed mellowness and breadth throughout the evening. The program was designed along familiar lines, offering ample opportunity for playing of the sort that makes audiences happy. Yet it must be confessed that this was in some respects a rather listless evening. Mr. Elman's performances were always finished, but they seemed at times to lack that eloquence and musical conviction which command the listener's attention. This was especially the case in the Bach Concerto, in which



Walter Damrosch



Mischa Elman

he indulged in changes of tempo and turns of phrase which were scarcely in keeping with the style of this music. Bach's concertos suffer greatly when the accompanying strings are supplanted by the piano, for the balance of the instruments is lost thereby, and the dialogue of the original tends to become a monologue.

Mr. Elman was more in the vein in Beethoven's 'Kreutzer' Sonata, and he took the finale at a whirlwind pace without losing its crispness and snap. The Vieuxtemps Concerto and Saint-Saëns work are familiar stamping ground for the virtuoso, and they still fulfill their function well. Mr. Padwa's accompaniments were admirable, apart from an occasional hardness of touch. S.

John Charles Thomas Offers Program of American Songs

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, March 24, afternoon:

'The Time for Making Songs Has Come'.....James H. Rogers
'The Heavy Hours' (melody of Revolutionary times).....Samuel Endicott
'With Pleasures I Have Passed My Days'.....Francis Hopkinson
'The Myrtle'.....Edward MacDowell
'O Swallow, Flying South'.....Benjamin Whelpley
'Pigeons on the Grass, Alas' (from 'Four Saints in Three Acts').....Virgil Thomson
'The Banks of the Yellow Sea' (first performance).....Ernest Bacon
'The Greatest Man'; 'The White Gulls'.....Charles Ives
'Two Old Crows' (from 'Animals and Insects').....Louis Gruenberg
'Gentle Annie'.....Stephen Foster
'All Day on the Prairie' (Texas cowboy song).....David Guion
'Low Bridge on the Erie Canal' (first performance).....Ernest Bacon
'At the Foot of Yonder Mountain'; 'The Deaf Woman's Courtship' (first performance).....arr. by John Powell
'Take My Mother Home' (first performance).....arr. by Hall Johnson
'Far Off I Hear a Lover's Flute' (based on an Omaha tribal melody).....Charles Wakefield Cadman
'The Lamplighter' (from 'Sketches of Paris').....Kathleen Lockhart Manning
'Dreamer'.....Albert Hay Malotte
'Bob White' (from 'Catawba Days').....Jacques Wolf
Nocturne.....Pearl Curran
'Sing a While Longer'.....Geoffrey O'Hara

Recitals by singers of Mr. Thomas's standing, devoted entirely to American works and preponderantly to contemporary composers, are still sufficiently rare to give him something of the character of a pioneer in acquainting audiences with our native songs. And moreover the clarity of the singer's diction and his mastery of vocal technique added greatly to the effectiveness of the songs which he had selected. It is always a pleasure to hear singing of such fine quality.

Much of the time, as in the MacDowell song, Charles Ives's 'The White Gulls', Ernest Bacon's 'Banks of the Yellow Sea' and several of the Negro spirituals, Mr. Thomas was a convincing and stirring interpreter. In fact, one would have enjoyed an even greater proportion of this type of song on his program. He was also fully in the vein as a humorist and, if anything, too generous in the little touches with which he pointed the effects of many of the songs. To pass from the simple little tunes of Revolutionary days through the folk music and art songs of the last century to such sophisticated products as Mr. Thompson's 'Pigeons on the Grass, Alas' from Gertrude Stein's 'Four Saints

in Three Acts', was an interpretative achievement of a high order. Mr. Hollister's accompaniments were excellent. R.

Joseph Schuster Gives Recital

Joseph Schuster, 'cellist; Ernst Victor Wolff, assisting artist; Town Hall, March 29, evening:

Sonata in E.....Valentini
Variations in E Flat.....Beethoven
Toccata.....Frescobaldi
Concerto in D.....Mozart-Cassadó
Sonata in G Minor, Op. 65.....Chopin
Etude.....Chopin-Glazunoff
'Chanson Villageoise'.....Popper
'Sicilienne'.....Fauré
Tarentella.....Piaatti

Mr. Schuster added another recital appearance to his list of activities, which includes his work as first 'cellist of the New York Philharmonic-Symphony, and as a member of the Philharmonic-Symphony Quartet. Throughout the recital Mr. Schuster's performances were consistently meritorious. In the opening work, the Valenti Sonata, he played the Gavotte movement with a sprightly delicacy and in the two difficult Allegro sections, he met all technical obstacles with disarming ease.

The Beethoven Variations on a theme 'Bei Männern welche Liebe fühlen', from Mozart's 'The Magic Flute' were given exceptionally lucid and thoughtful treatment, the audience interrupting the work after one of the Variations to express its particular enthusiasm. The Frescobaldi Toccata delighted no less, and in the Mozart Concerto arranged by Cassadó, all of the musicianship with which the 'cellist is endowed was brought to bear upon the work. In the 'Romanze' movement his tone was set forth with consistent fluency, and the entire reading was laudable in its attention to phrasing and nuances of shading. Mr. Schuster's refinements were not lost upon his capacity audience which applauded both him, and Mr. Wolff, who gave excellent support at the piano. W.

League of Composers Sponsors Concert

Works by young composers were given at the concert sponsored by the League of Composers in the Main Building of the New York Public Library on the afternoon of March 31. The composers represented on the program were Harold Shapero, Bernhard Heiden, Rudolf Révil, Robert Palmer and Donald Fuller. Messrs. Heiden and Révil are foreign residents, the others are American born. The works on the program were performed by Elsie Houston, soprano; William Heim, flute; Milton Rosenstock, clarinet; Bernard Balaban, bassoon; Jacques Dalin, piano; Felix Galimir, violin; John Kirkpatrick, Trude Rittman and Vivian Rivkin, piano, and Joseph Tekula, 'cello.

Harold Shapero's 'Three Pieces for Three Pieces' was played by Messrs. Heim, Rosenstock and Balaban. This was followed by a Sonata for Violin and Piano by Mr. Heiden, played by Mr. Galimir and Miss Rittman. Mr. Révil's gay, somewhat 'popular' songs, four in number, were then sung by Mme. Houston with Mr. Dalin accompanying. Mr. Kirkpatrick played a Piano Sonata by Mr. Palmer, which he had already presented a few days before in another locality. The final work was a Trio for Clarinet, 'Cello and Piano by Mr. Fuller, played by Mr. Rosenstock, Mr. Tekula and Miss Rivkin. D.

Italian Welfare League Gives Concert

A quintet of Metropolitan Opera stars donated their services to the program of the gala concert for the benefit of the Italian Welfare League, Inc., in Carnegie Hall on the evening of March 28. The genial applause was not entirely for vocal art, however, for one of the quintet, and perhaps the most satisfying one, was Maria Gambarelli, premiere danseuse, who danced to music by Massenet, Saint-Saëns and Gershwin. She was assisted by Carmela Ippolito, violinist; Osvaldo Mazzucchi, 'cellist; and Arthur Norris, pianist.

The singers were Licia Albanese; Rose Bampton, who substituted for Bruna Castagna; Giovanni Martinelli and Giuseppe De Luca. The concert opened with Mr.

De Luca's rendition of 'O Casto Fior' from Massenet's 'Le Roi de Lahore', but the Italian baritone was not heard to the best advantage until after the intermission when he sang songs by Denza, Tosti and Buzzi-Peccia. Mme. Albanese sang works by Puccini and Buzzi-Peccia, and the duet from the first act of 'Madame Butterfly' with Mr. Martinelli. The tenor also sang a duet with Mr. De Luca and was heard in the aria 'Improvviso' from Giordano's 'Andrea Chenier'.

Miss Bampton's singing was the finest of the evening. She was first heard in a taxing aria from Verdi's 'Ernani', which was well sung in spite of the florid passages, the demands of which were only half met. She also sang two songs by Respighi and, with Mr. De Luca, a duet from 'The Barber of Seville'. Pietro Cimara was the accompanist for the singers. K.

Magda Tagliafero Appears in Recital

Magda Tagliafero, pianist. Town Hall, April 1, evening:

Sonata in A Major (K. 331).....Mozart
Overture to the 28th Church Cantata.....Bach
Sonata in F Sharp Minor, Op. 11.....Schumann
Pastourelle; Toccata.....Poulenc
'Isle joyeuse'.....Debussy
Second Impromptu.....Fauré
'Etude en forme de valse'.....Saint-Saëns
'Danse du meunier'.....De Falla
'Jeunes filles au jardin'.....Mompou
Dance from 'La vida breve'.....Falla

An audience that included a large representation of the local French colony greeted Mme. Tagliafero at her first New York recital, with which she followed up her recent American debut with the Philharmonic-Symphony Society. The recital was sent over the air and records also were made of the French pianist's performances as she went along.

Mme. Tagliafero again displayed all the technical fluency and assurance that had marked her playing of the Schumann concerto at her debut. In fact, a flair for negotiating technical problems with ease and great aplomb was the predominating impression to be gained from her playing on this occasion; this and a keen responsiveness to the spirit of the dance forms as handled by latter-day composers. There was something intriguingly artless in her projection of Poulenc's artfully artless Pastourelle, but her most brilliant achievements were her zestful and dashing performances of the Saint-Saëns Etude in the Form of a Waltz and Falla's Spanish dances.

A singular paradox was presented by the fact that, whereas in the French and Spanish music she disclosed a rhythmic verve of unflinching stability, in the works of Mozart, Bach and Schumann there were incomprehensible breaks, fits and starts that suggested a basically weak rhythmic sense. It was obvious, in any case, that in such music she was on less congenial ground as it was all played with an external approach and a lack of warmth and imagination.

At the end Mme. Tagliafero added several Chopin numbers, among them the Fantasy impromptu, taken, like the Fauré impromptu, at a speed that obscured the musical line. C.

La Meri Returns in Dance Program

For the first time in two years, 'La Meri' honored New York with one of her highly varied dance recitals in the St. James Theatre on the afternoon of March 31. To the accompaniment of records made on the spot, so to speak, the dancer carried her audience to India, Burma, Japan, the Philippines, Hawaii, Algiers and Spain.

All of La Meri's dances show deep study and definite thought. She is never superficial. One feels that what she offers is authentic with the same sort of authenticity that Ruth St. Denis brought to her dances. She exhibited amazing bodily control and her costumes were both tasteful and elaborate, often magnificent. Occasionally they were too concealing as in the Algerian dance. After all, the *danse du ventre* is what it is, and nothing is gained by adding a yard or two of spangled fabric. One of the dancer's finest bits was the 'Aleg-

(Continued on page 22)

PHILADELPHIA HEARS MAYNOR AS SOLOIST

Negro Soprano Offers Arias with Orchestra Under Baton of Ormandy

PHILADELPHIA, April 5.—Appearing as soloist at the Philadelphia Orchestra's concerts in the Academy of Music on March 23 and 25, Dorothy Maynor firmly established herself as a distinctively gifted singer and artist. Eugene Ormandy conducted.

'Ave Maria'.....Arcadelt
'Christ Lay in Death in Bondage'.....Bach
Symphony No. 8, in B Minor.....Schubert
'By the Tarn'.....Goossens
'L'amero sarò costante' from 'Il Re Pastore'

Mozart
'Leise, leise' from 'Der Freischütz'.....Weber
'Depuis le jour' from 'Louise'.....Carpentier
Dorothy Maynor
Waltzes from 'Der Rosenkavalier'.....R. Strauss

The Arcadelt number was set forth in a "free transcription" by Harl McDonald. An excellent performance of the music from Bach's Easter cantata, based on the chorale 'Christ lag in Todesbanden' and one of the finest of the so-called "chorale-cantatas", contributed greatly to the pleasure of the program, the University of Pennsylvania singers, Harl MacDonald conductor, fulfilling their assignment effectively.

Dr. Ormandy and the orchestra effected a gratifying exposition of Schubert's perennially appealing score. Goossens's 'By the Tarn' afforded pleasing musical content, Dr. Ormandy and the orchestra's strings collaborating in tasteful reading of a delicately textured piece.

In her arias Miss Maynor disclosed a voice of exceptional resources and tone quality but even more compelling were the remarkable powers of interpretative evaluation and expression manifested, indicating unusually keen musical feeling and perception. The Mozart aria was admirably sung, with Mr. Hilsberg excellent in the violin obbligato, the soloist however, reaching her finest achievements in the Weber and Charpentier items. The dramatic and emotional demands of the 'Leise, leise' were splendidly met and the interpretation of 'Depuis le jour' was superb in its vocalism and intensity. After many recalls by a vociferously demonstrative audience, Miss Maynor sang an encore, 'O Sleep, why dost thou leave me?' from Handel's 'Semele'. Exquisitely and sensitively voiced, this was followed by another outburst of applause which continued for several minutes.

Work by Hilda Davis Played

The program for the concerts of March 29 and 30, and April 1, with Dr. Ormandy conducting, listed:

Overture to 'Euryanthe'.....Weber
Symphony in D.....Haydn
Symphonic Poem 'The Last Knight'.....Davis
Caprice No. 9.....Paganini-Dubensky
'Moto Perpetuo'.....Paganini-Ormandy
Bolero.....Ravel

The feature was the Haydn symphony, a work of delightful musical substance and many felicitous and ingenious touches in the orchestration. Dr. Ormandy and his colleagues accomplished a performance in which the charm and beauty of the music were fully revealed.

'The Last Knight', by Hilda Emery Davis of Philadelphia, inspired by a passage in Chesterton's poem, 'Lepanto', had its first local performance and, finely projected, was cordially received. Arcady Dubensky's "free arrangement" of Paganini's ninth Caprice, expressly for Dr. Ormandy and the Philadelphia Orchestra, scored a great success, and



Emil Rhodes
Dorothy Maynor, Soprano, Who Was Soloist with the Philadelphia Orchestra, and Eugene Ormandy, Conductor

Dr. Ormandy's orchestral version of the 'Moto Perpetuo' was ardently greeted. The numbers were performed in commemoration of the centenary of Paganini's death.

Stokowski Leads Children's Concert

A special concert for children was given by the Philadelphia Orchestra in the Academy of Music on March 28 with Leopold Stokowski as conductor and commentator. Prokofieff's clever 'Peter and the Wolf' was the highlight and found hearty favor. Lester Englander was excellent as the Narrator. Also of special interest was a group of six pieces by children ranging from six to thirteen—the composers being anonymous.

Saul Caston, the orchestra's associate conductor, was on the podium for the eighth concert in the Monday evening series on March 18. The program was the same as that conducted by Mr. Caston at the concerts of March 8 and 9.

WILLIAM E. SMITH

FOUR CONDUCTORS LEAD PHILADELPHIA CONCERT

170 Piece Orchestra Plays at Benefit of China Aid Council—Four Soloists Appear

PHILADELPHIA, April 5.—A concert for the benefit of the China Aid Council in the Academy of Music on March 21 presented four conductors, four soloists and an orchestra made up of the Philadelphia Orchestra and the Curtis Institute of Music Orchestra, numbering 170 instruments. Conductors were: Eugene Ormandy, Leopold Stokowski, Saul Caston and Charles O'Connell; and the soloists were Alexander Kipnis, Emanuel Feuermann, Rose Bampton and Josef Szigeti.

The major part of the program was conducted by Mr. Ormandy, including accompaniments for three of the soloists. Kipnis was heard in two excerpts from 'Boris Godunoff'; Miss Bampton, in 'Ernani involami' from 'Ernani', and Harl McDonald's 'Daybreak', and Mr. Szigeti in the solo part in Chausson's 'Poème'. Orchestral numbers led by Dr. Ormandy included the 'Prelude' and 'Liebestod' from 'Tristan and Isolde' and Enesco's first Roumanian Rhapsody.

Dr. Stokowski appeared to direct Ernest Bloch's 'Schelomo' and Debussy's 'Afternoon of a Faun'. The cello solo part in the Bloch work was brilliantly played by Mr. Feuermann. The other works were: Berlioz's 'Carneval Romain' overture, conducted by Mr. Caston, and 'Jubilee' from Chadwick's 'Symphonic Sketches', conducted by Mr. O'Connell.

Further distinction was given the concert by the presence of Dr. Hu Shih,

Chinese ambassador to the United States, who made a brief address.
W. E. S.

METROPOLITAN CLOSES SERIES IN PHILADELPHIA

Erich Leinsdorf Conducts 'Parsifal'—Flagstad, Melchior, Kipnis and Janssen Heard

PHILADELPHIA, April 5.—The Metropolitan Opera Company brought its Philadelphia 1939-40 series of ten operas to a close with a fine performance of Wagner's 'Parsifal' in the Academy of Music on March 19. Erich Leinsdorf conducted. The cast was a strong one: the title role being taken by Lauritz Melchior; Kundry, by Kirsten Flagstad; Gurnemanz, by Alexander Kipnis, and Amfortas, by Herbert Janssen. The Klingsor was Walter Olitzki, and others in the large cast included Irene Jessner, Irna Petina, Helen Olheim, Hilda Burke, Thelma Votipka, Doris Doe, George Cehanovsky, Louis d'Angelo, Natalie Bodanya, Karl Laufkoetter and Lodovico Oliviero.

Preceding the third act Edward Johnson, general manager, made a brief address in which he expressed his own and the company's gratification for the support given the Metropolitan Opera in Philadelphia.

W. E. S.

Alpha Theta of Sigma Alpha Iota to Present Copland in Concert

Alpha Theta Chapter of Sigma Alpha Iota will present a musicale for the benefit of the MacDowell Colony on April 26 in Grace Dodge Room, Teachers College, Columbia University, admission to the public without charge. Aaron Copland will be the guest artist.

PHILADELPHIA OPERA ENDS SECOND YEAR

Company Gives 'Carmen' with Levin Conducting — Lists Works for Next Season

PHILADELPHIA, April 5.—A "streamlined" production of Bizet's 'Carmen', with Sylvia Levin conducting and Hans Wohlmuth in charge of the stage, brought the second season of the Philadelphia Opera Company to a close in the Academy of Music on April 3 and 4.

The title role was taken by Selma Amansky and Fritz Krueger appeared as Don José; Barbara Thorne was the Micaela and Howard Vanderburg was cast as Escamillo. Others were: Frances Greer, Frasquita; Gabrielle Hunt, Mercedes; Luke Matz, Zuniga; Mickey Swan, Morales; Robert Gay, El Dancairo, and Edward Nyborg, El Remendado.

During an intermission, C. David Hocker, the company's general manager, thanked the subscribers and audience. He stated that the organization will give seven performances during the 1940-41 season: 'Eugene Onegin', 'The Bartered Bride' (in English); 'Carmen'; 'Pelléas et Mélisande' (in English); 'Il Tabarro' and 'L'Heure Espagnole' (in English), and 'La Bohème'. Respective dates are: Oct. 29, Nov. 19, Dec. 9, Jan. 28, Feb. 25 and March 25. On Feb. 11 the opera chosen as the prize winning composition in the company's contest for a work by an American composer will be presented. All performances are scheduled for the Academy of Music.

WILLIAM E. SMITH

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Ticket Beggars—A Growing Pest

MUSIC, too, has its pests. New York has been developing one in the ticket beggars who stand near or at the entrances to concert halls and accost likely prospects. The ticket beggar is not to be confused with the pass hound. For the latter, those who give concerts are largely to blame, because of the establishment years ago of a policy of papering the house when it was felt necessary or advisable to make a better showing than the sale of tickets would permit. Today, if free lists are cut down or even done away with, the pass hound usually will find a way. He has been coddled too long to be done away with overnight. But he does his wangling through friends or musical connections. He does not brazenly approach strangers at the very doors of the concert auditoriums.

The ticket beggar is usually young, and has the effrontery of certain types of youth. He may even be a music student, though this is not to be taken as excusing conduct that puts him in the same class as any other moocher. He surveys, lynx-eyed, the crowds as they approach the hall and importunes any one who he thinks might have an extra ticket—chiefly those who are alone, or else one of a group of three on the basis that the odd number may mean that one of a party was unable to attend. When every one is likely to be stepping lively, the importuning is not over-polite. "Mister, have you got an extra ticket?" may be the brusque salutation repeated a dozen times in two or three minutes. The same patron may be accosted by several moochers in the course of a few steps. Violin recitals seem to be the busiest haunts of these pests. One may ask whether this is because the virtuosi of the bow quite generally draw the largest audiences, or whether, besides gratifying thousands of substantial music lovers, their virtuosity has a particular appeal for a certain type that is scarcely a credit to, if indeed

MUSICAL AMERICA for April 10, 1940

a product of our American musical culture. There are, of course, cheap concerts which almost any student, however slender his purse, can attend. But the beggars apparently are choosers. They want tickets for the two-fifty and three dollar events, not those that can be had for forty cents. There are cheap tickets, too, for many of the virtuoso concerts. But the top balcony won't do for these moochers. They want to sit downstairs in the expensive seats without the outlay of a cent. Only the best is good enough for them and they have no scruples about begging for that best.

The nuisance of this ticket begging is an increasing one. If there was only an occasional instance of it, the annoyance might be passed off as the practice of "thumbing a ride" originally was. But eventually the authorities had to act on that, as it grew into a dangerous road evil. The managements of the concert halls would be well advised to deal with these beggars as the theatres quite generally have dealt with speculators. The uniformed and other attendants, by keeping their ears open and promptly ejecting moochers from the premises, can do their part in nipping this nuisance, if not in the bud, at least in its early flowering. Otherwise, the police may have to take a hand.

The Work of Arnold Dolmetsch

ARNOLD DOLMETSCH had been a traditional figure in the world of music for so many years that his passing created no particular stir. His work was of the quiet, enduring sort which did not invite or lend itself to réclame. Yet his book, 'The Interpretation of the Music of the Seventeenth and Eighteenth Centuries', would provide an enduring monument to his scholarship and imagination, even if he had not contributed so much to the experience of music lovers through the Haslemere festivals of old music.

For Dolmetsch was much more than a mere musical antiquarian. He adopted it as his mission to make the music of the past live in the minds of today's listeners as it had originally been conceived. And he devoted his whole life to that end. An indefatigable student of old manuscripts and works on music, he reconstructed old instruments and taught others to play them. He fought for authenticity in everything that he did, so much so in fact that many well-meaning souls were a little shocked to hear the "classics" treated in so unorthodox a manner.

We live in an age which has made things easy for us, in music as in other spheres of activity, by conventions of notation and performance. With the phonograph and other means to aid him, a composer of today can make his intentions relatively clear, not only on paper but in performance. But only yesterday, historically speaking, there were no such certainties of notation and style. Couperin remarked of himself and his fellow composers that "we write our music differently from the way we play it." The demands and habits of virtuosi exerted a profound influence upon the style not only of vocal but also of instrumental music of the seventeenth and eighteenth centuries.

By investigating every source to discover how the performers of the day actually played old music, Arnold Dolmetsch was able to do away with baffling contradictions of texts and establish a style of performance which added enormously to the music's charm and conviction. Though musical folk went to Haslemere primarily to enjoy music, not to learn about it, they acquired a liking for the old instruments and developed an understanding of the timbres and embellishments which delighted the ears of their forebears. The work that Arnold Dolmetsch did will live on in their memories and in the minds of countless others who have benefited indirectly from his enthusiasm and his life-long labor.

Personalities



One Figaro Welcomes Another, as Giuseppe De Luca Receives John Charles Thomas in His Dressing Room After the Closing Performance of 'The Barber of Seville' at the Metropolitan. With the Two Baritones Is Germaine Lewis, Daughter of Earle R. Lewis, Assistant General Manager

Weingartner—Although now in his seventy-seventh year, Felix Weingartner has just made his first appearance as a conductor in Portugal.

Novaes—The Brazilian pianist, Guiomar Novaes, was recently appointed by the government of her native country as artistic representative at the World's Fair to be held in Portugal this summer.

Lehmann—The text of a new song by Eugene Zador, entitled 'Life Calls to Me', has been written by Lotte Lehmann, soprano of the Metropolitan Opera.

Hackett—During the recent cold spell, Charles Hackett, tenor of the Metropolitan Opera, was snow-bound at the home of friends whom he was visiting in upper New York. Mr. Hackett was compelled to postpone his Spring concert tour for a week until a snow-plow could break out the roads in order to release him.

Dickenson—The Metropolitan Opera soprano, Jean Dickenson, has "adopted" a Spanish war orphan named Mathilde Orejon Fernandez. The child will be placed in one of the children's colonies at Biarritz, France, and taken care of financially by Miss Dickenson.

Doe—At her birthday party on March 23, Doris Doe, contralto of the Metropolitan, entertained friends with a guessing game which involved identifying a dozen of her roles from as many Easter eggs made up as heads, with clever head-dresses and wigs. The eggs were designed and made by Paul Engel, couturier and friend of Miss Doe.

Calvé—Undeterred by her eighty-one years, Emma Calvé, the Carmen of the Golden Age at the Metropolitan, is about to embark from her native France for a cinema debut in Hollywood. Being thoroughly up to date, Mme. Calvé will come, not by steamship, but by the clipper. It is said that her aunt, who is ninety-eight, offered to accompany her as chaperone!

Eddy—When Toscanini visited the MGM lot in Culver City where Nelson Eddy was at work on the film 'New Moon,' Mr. Eddy took an original way of introducing himself. From the background, he sang a few measures. Toscanini, who had not seen or heard the baritone since 1931 (at one audition when Eddy tried out for a performance of Respighi's 'Maria Egiziaca'), recalled the voice instantly, although he had not been able to conduct the performance in which Eddy sang.

TEMPLE EMANU-EL PLANS CHOIR FESTIVAL

**Fifth Annual Three-Choir Event to
Bring Music of Spain, Palestine
and Americas**

The fifth annual Three Choir Festival to be held on April 19 and 20 at Temple Emanu-El and sponsored by the congregation and its choir committee, will be devoted to "Music of the Spanish Baroque, of the Two Americas and of the Palestinian and American Sephardim."

Dr. John Erskine will open the festival with an address on American music. The participants include the New York University Choir under Professor Greenfield; the St. Thomas Boys' Choir under Dr. T. Tertius Noble; and the Emanu-El Choir conducted by Lazare Saminsky, music director of the festival.

At the opening concert late XVI and XVII century Spanish music, traditional Spanish Hebrew airs, new American works by South and North American composers will be given. A celebration of the 300th anniversary of the Bay Psalm Book of 1640, second session of the festival, will feature old Colonial melodies used in chanting of this Puritan Psalter, the first book published in North America.

At the closing event, Dr. T. Tertius Noble will play his organ compositions and conduct a program of early sacred melodies arranged by Winfred Douglas and Annabel Buchanan. Choral works by contemporary composers will complete the program. Invitations can be obtained by applying to the festival office, 1 East 65th Street, N. Y.

FEDERATION ISSUES MUSIC WEEK PROGRAM

**Concerts Are Scheduled in Thousands
of Communities—Special Events
for Colleges and Schools**

"A concert every night during National Music Week" is the slogan set by the National Federation of Music Clubs for the nationwide stressing of music as a spiritual and cultural force during the week from May 5 to 12. The Federation, under the direction of its National Music Week Chairman, Mrs. C. Lloyd Billman of Manilla, Ind., is taking a more definite leadership in the 1940 observance than ever before.

One of the projects she is urging upon the thousands of local Music Week chairmen is a special choral program in every church in every community on Sunday evening, May 5, when National Music Week is ushered in. Later in the week each community is asked to hold a choir festival in which all the churches take part. Special programs in all schools and colleges, and concerts by bands and orchestras are other activities which music clubs are initiating in several thousand local communities.

Bruckner Society Honors Conductor of Iowa University Symphony

IOWA CITY, IA., April 5.—At the fourth concert of the season of the University of Iowa Symphony, conducted by Dr. Philip Greeley Clapp, the Bruckner Society of America presented the Kilenyi Bruckner Medal of Honor to Dr. Clapp in recognition of his efforts in behalf of the works of Anton Bruckner in the classroom and as a conductor. The program included Bruckner's Symphony No. 4. Arnold Small was soloist in Chausson's 'Poème' for violin and orchestra, and the Overture to Smetana's 'The Bartered Bride' was also heard. Previous concerts had been

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1920



THREE SINGERS AND A COMPOSER

From the Left: Tita Ruffo at Atlantic City. Franz Lehar Conducting a Viennese Orchestra. Ernestine Schumann-Heink. David Bispham

Considerable Figure

The statement that Caruso would receive \$10,000 a performance in Havana, Cuba, was confirmed a few days ago when Impresario Bracale arrived with a certified cheque for \$120,000 and an offer. Subscribers will pay \$35 for a seat and \$1,200 for a box.

1920

Strauss auf Naxos

Richard Strauss has come to Berlin to conduct the rehearsals of 'The Woman Without a Shadow'. Incidentally, he gave two 'Strauss Days' at which some of his works were heard, excerpts from 'Ariadne auf Naxos', also songs which were to have been sung by Heinrich Schlusnus, but in which Josef Schwartz substituted.

1920

Pleasant But Unimportant

Manager Gatti-Casazza brought forward Tchaikovsky's 'Eugene Onegin' as the final novelty of the season. The cast included Claudia Muzio, Giuseppe De Luca, Giovanni Martinelli and Frances Ingram. Artur Bodanzky conducted.

1920

"Hear the Words of the Preacher!"

W. J. Henderson in an address recently said: "Painters of green-eyed parrots, composers without music, have no message to the coming centuries. They make moving-pictures of their intellectual disturbances."

1920

Possible or Impossible?

Bach Choir Conductor Declares That Great Choruses Are Possible Everywhere—Excellent Results Obtainable Even with Average Material.

1920

But Still Going Strong

Mme. Calvé, following a recital in London last week, announced her retirement from concert and grand opera.

1920

given on Jan. 17, with Hans Koelbel, cellist, as soloist; and on Nov. 22 and Oct. 18.

MUSIC CLUBS RECEIVE MANUSCRIPT OF PAINE

**Scholarship Fund to Benefit from
Disposal of Symphony Score
Given by Stillman-Kelley**

The original score of the first symphonic work written by an American, the Symphony Op. 23 by John Knowles Paine, long a member of the faculty at Harvard and also the first man to occupy a chair of music at an American university, is now in the possession of the National Federation of Music Clubs, which has initiated a fifteen month campaign for contributions to cover the value of the manuscript, with a view to presenting it to the Congressional Library or some distinguished private collection. Announcement of the ultimate disposition of the manuscript will be made at the biennial convention of the National Federation of Music Clubs in Los Angeles June 19 to 26, 1941.

The Federation, through its president, Mrs. Vincent Hilles Ober, Bankers Trust Building, Norfolk, Va., is receiving contributions. The Paine score came into the possession of the Federation through Dr. Edgar Stillman-Kelley, eighty-three year old American com-

poser, whose wife, Mrs. Jessie Stillman-Kelley, is a past president of the organization. All moneys received for the manuscript will go to the scholarship fund.

NEW CONTEST LAUNCHED BY SIGMA ALPHA IOTA

**Prizes of \$250 and \$150 to Be Given for
Work for Strings and a Solo
Composition**

Sigma Alpha Iota, national music fraternity for women, through the sponsorship of its patroness and honorary members, plans a prize competition for American-born women composers, similar to the Choral Awards competition which the fraternity completed in 1938. The present competition will be known as the String Composition Awards and provides two prizes, of \$250 and \$150 respectively, for compositions submitted.

Class A (\$250.00 prize) is for string orchestra, a Suite or Symphonietta or similar work, of three or more movements, of not less than fifteen, nor more than twenty-five minutes.

Class B (\$150 prize) is for solo composition for violin, viola or cello with piano accompaniment (not ensemble), and may be one large composition or a group of two or three smaller numbers, in each case (whether one solo or a group), not less than ten nor more than

fifteen minutes in length of performance.

The competition opens on April 15 and closes Feb. 1, 1941. Winners will be announced at the Sigma Alpha Iota convention in Los Angeles in August, 1941.

Information and circular giving rules of the contest may be secured by addressing the Secretary of the Awards Committee, Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Ill.

Memorial Service Held for Sousa

WASHINGTON, D. C., April 5.—Memorial services honoring John Philip Sousa, noted bandmaster, were held on the afternoon of March 6, the eighth anniversary of his death, at his grave in Congressional Cemetery. The ceremonies were participated in by various national capital organizations, churches and several bands. Representative Patrick, of Alabama, was the principal speaker. Rev. Dr. Edward Gabler, who was pastor of the church of which Sousa was a member, opened the service with a prayer. Captain R. D. Workman, U.S.N., chief of the Navy Chaplain Corps, pronounced the benediction. The ceremonies were concluded with the placing of a wreath on the tomb by Lawrence J. Bach, representing Congress.

A. T. M.

Orchestral Concerts

(Continued from page 10)

performance. The duet of the soprano and alto, "Alas! my Jesus now is taken", was played far too rapidly, and the tremendous passage, "Ye lightnings, ye thunders", which follows, much too lethargically. And at times the orchestral and choral voices, which are so closely woven together, tended to disagreement in matters of phrasing and tempo. In fact, one of the many drawbacks in using an English translation of the text is that there is an inevitable distortion of prosody. Even though lines may scan in the same way, the effect in another language is entirely different.

The soloists added much to the effectiveness of the performance, notably Mr. Hain, who made the narration emotionally convincing. Among the most stirring passages of the evening were the opening and closing choruses, in which Mr. Stoessel vitalized his singers. The large audience, though forbidden to applaud, was deeply moved by the performance. S.

Stoessel Conducts the Philharmonic at Sunday Concert

New York Philharmonic-Symphony, Albert Stoessel, guest-conductor. Assisting artist: Ernest Hutcheson, pianist. Carnegie Hall, March 24, afternoon:

Introduction to Act III and Ballet Music from 'Ramuntcho'.....Deems Taylor
Symphonic Fantasia, 'Pohjola's Daughter', Op. 40.....Sibelius
Suite from the Opera, 'Garrick'; Bourrée, Sarabande, Gavotte, Gigue.....Albert Stoessel
Concerto No. 3 for Piano and Orchestra, in C Minor, Op. 37.....Beethoven
Overture No. 3 to 'Leonore', Op. 72.....Beethoven

At this concert Mr. Stoessel made his third appearance as guest-conductor of the Philharmonic-Symphony. Mr. Hutcheson was soloist with the orchestra for the second time this season, two works, Sibelius' 'Pohjola's Daughter' and the excerpts from Deems Taylor's unproduced opera 'Ramuntcho', were played by the Society for the first time and a third, the Stoessel suite, received its first New York hearing in its concert form.

The Sibelius symphonic fantasia was awaited with considerable interest by the devotees of the Finnish master among the Philharmonic's following, but, despite Mr. Stoessel's excellent intentions on its behalf, as the performance progressed the fact was borne in upon them that this work, long drawn out and of less distinguished material than the composer's more familiar tone poems, must be classed in a minor category.

Of the portions of Mr. Taylor's opera score played the introductory music had the most to commend it. The ballet music follows the accepted clichés for Spanish dance music and, notwithstanding its colorful instrumentation and the spirited performance it received, it made its effect through its traditional rhythmic patterns rather than any individuality of material or treatment.

Between the gavotte and the gigue of the suite of dances from his opera 'Gar-



Gertrud Herliczka



Jeannette Scheerer

rick' Mr. Stoessel inserted the air 'Robin's fickle, Robin's false' and in its orchestral version it made the most potent musical appeal of all the numbers. Certain incongruities in style and subject matter in the dances seemed to be thrown into especially sharp relief in a concert performance, divorced from stage presentation.

Mr. Hutcheson gave a characteristically facile delivery of the Third Beethoven Concerto, one marked by clarity of outline, justness of proportion and authority of approach. He used the appropriately conceived Reinecke cadenza for the first movement and imbued it gratifyingly with the desired improvisational spirit. Mr. Stoessel co-operated knowingly in directing the orchestral body and afterwards offered a clean-cut performance of the third 'Leonore' overture that was marked by sound adherence to tradition. C.

Gertrud Herliczka Conducts Orchestra in Town Hall Concert

Gertrud Herliczka, conductor, and Her Symphony Orchestra. Assisting artist: Fritz Joki, soprano. Town Hall, March 25, evening:

Overture to 'The Marriage of Figaro'.....Mozart
Symphony No. 6, in C Major.....Schubert
'Der Hirt auf dem Felsen', for soprano.....Schubert
'A Pastorale Fantasy', Op. 5.....John Haussermann
'Perpetuum Mobile'.....Max Schönherr
Concertante Symphonie.....Karl Stamitz
'Frühlingsstimmen' Waltzer, for soprano.....Johann Strauss
Pizzicato Polka; 'Emperor' Waltz.....Johann Strauss

Miss Herliczka, who conducted an orchestra drawn from the Philharmonic-Symphony's personnel in a concert here five seasons ago, appeared this time at the head of an orchestra of her own, numbering thirty-four players, of whom five were women. While the group obviously had not been playing together long enough to achieve an invariably satisfactory balance of tone and structural detail, the general standard of the evening's performances reflected credit upon the energetic conductor, who had sufficiently familiarized herself with the scores to direct from memory.

The highlight of the orchestra's offerings proved to be the unfamiliar Concertante Symphonie by the Mannheim school's Karl Stamitz, the delectable music of all three of its movements being played with admirable tonal proportion and clarity of design. The work is written for seven solo instruments and accompanying orchestra, and individual credit is due the flautist, W. Heim, the clarinetist, C. Brody, and the other five soloists for the able manner in which they acquitted themselves: F. Roche, oboe; M. Noliboff and S. Weisberg, horns; F. Fidelman, violin, and A. Shulman, cello.

Otherwise, the best results were obtained in the faster, more pronouncedly rhythmic movements, to which the conductor brought unflagging vitality. The rarely played Schubert symphony, with its adumbrations of the composer's eventual greater developments, remained pretty consistently on a pedestrian level. Of the novelties, the Haussermann Pastorale Fantasy was marked by a main theme of poetic implications, which, however, committed suicide in the listener's interest through excessive reiteration. The Schönherr 'Perpetuum Mobile' revealed itself as a greatly expanded version of a Kreutzer etude familiar to all violin beginners.

The soloist Fritz Joki, a Munich Opera coloratura soprano, who has sung in the

Bavarian capital's Mozart festivals, sang the extended Schubert scena, to Reinecke's orchestration of the accompaniment, with musical intelligence and a good feeling for style, and later displayed considerable vocal agility, rather than tonal charm, in the ornate 'Voce di primavera' waltz song by Johann Strauss. C.

Brosa Plays New Britten Violin Concerto with Philharmonic-Symphony

New York Philharmonic-Symphony. John Barbirolli, conductor. Antonio Brosa, violinist, assisting artist. Carnegie Hall, March 28, evening:

Overture to the opera 'Semiramide'.....Rossini
Concerto for Violin and Orchestra in D Minor, Op. 16.....Benjamin Britten
Symphony in C Minor, No. 5, Op. 67.....Beethoven

The first performance of Benjamin Britten's Violin Concerto, with Antonio Brosa, for whom it was written, as soloist, was the center of all interest at this concert. The concerto defies any pat description or classification, for it is like some other contemporary works at times and then again it goes on its own way, both in material



Antonio Brosa



Benjamin Britten

and treatment. For a young man of twenty-seven, Mr. Britten has absorbed an astonishing amount of musical experience and as the listing of his works testifies, he has been a fertile composer.

At first hearing, the most striking thing about the concerto was its use of unusual timbres and orchestral combinations. 'One remembers an ingenious place in the score where harmonics crackle like electricity and another where the violin and winds are deftly blended. Occasionally, as in the first part of the last movement there is a passage of broad cantilena, and then the composer turns again to choppy passage work. The scherzo is extremely clever, and it goes through some mad-cap paces. To the solo violinist is allotted a severe task, but there is meat in the work. One has the feeling of a line which is struggling to come through, but which gets lost every now and then in the structural complications of the music. This concerto, however, has even at first hearing an unmistakable vitality in it. Mr. Brosa played it superbly, and Mr. Barbirolli and the orchestra supplied an unusually finished accompaniment. The composer shared the applause with the performers. S.

Women's Orchestra and Russian Singers in Joint Concert

Women's Chamber Orchestra of New York, Jeannette Scheerer, conductor; and The Siberian Singers, Nicholas Vasilieff, director. Town Hall, March 28, evening:

Overture, 'Oedipus in Colonus'.....Sacchini-Franko
'Divine Praise'.....D. Bortniansky
'Blessed is the Man, Hallelujah'.....Kiev Monastery
Prayer, arranged by C. Shvedoff.....Peter Tchesnokoff
'Repentance'.....Alexis Lvoff
'Behold, bless ye the Lord'.....Ippolitoff-Ivanoff
Symphony No. 5, in D Major.....Haydn
Serenade for Strings, Op. 48.....Tchaikovsky
Three Tone Poems, Op. 5: 'The Lake at Evening', 'The Vale of Dreams', 'The Night Winds'.....Charles T. Griffes
'Pirate Song', arranged by P. Ouglitzky.....Volga Legend (17th Century)
'Barynia'.....Folk song
'Beneath the snow my Russia lies'.....Folk song
'Song of the Cadets'.....Traditional
'Laughing Polka'.....V. Heifetz
'Landerkennung' ('Land-Sighting'), for male chorus and orchestra.....Grieg

With Miss Scheerer re-appearing after an interval of two years at the head of an orchestra of twenty-five women, the Town Hall stage could boast the ministrations of two women conductors within



Dr. Frank Black, Who Conducted the New York City Symphony in the First of Its New Series at Carnegie Hall

the space of four days. Associated with her and her group in the joint concert were the Siberian Singers, a choir of ten men singers making a first New York appearance after touring the country, led by Nicholas Vasilieff, who stood in line with his colleagues, facing the audience, and conducted by means of unobtrusive gestures with his clasped hands.

With Elfrieda Bos Mestechkin, concertmaster, Frances Blaisdell, flautist, and Lois Wann, oboist, in three of the principal chairs, the playing of the orchestra under Miss Scheerer's decisive beat had a marked rhythmic impulse and was straightforward and musically honest in approach. The Haydn symphony was played with much energy and the three movements of the Tchaikovsky Serenade had well-defined shape, the waltz being invested with a notably good lilt; but the three Griffes Tone Poems, written for piano and at best not well adapted for orchestral treatment, need more smoothly blended tone and greater atmospheric illusion.

The Russian singers made up in tonal volume for what they lacked in numbers and created an impressively churchly mood by their devotional singing of sacred Russian choral works of distinctive quality, among which a chant handed down through the centuries by the monks of the Kiev Monastery was of outstanding beauty. These were sung in the colorful Moscow Cathedral robes of the seventeenth century. Later, in folk costumes, the group entered with great lustiness into the folk-songs and found special favor with the audience with their infectious projection of the Heifetz 'Laughing Polka'. While the individual voices lacked smoothness in solo work they lent themselves well, with but one exception, to expressively blended tonal ensemble. And there were the always effective deep organ tones in the bass section. The audience applauded both the instrumental and the choral group warmly. C.

Horowitz Soloist with Philharmonic

New York Philharmonic - Symphony, John Barbirolli, conductor. Assisting artist: Vladimir Horowitz, pianist. Carnegie Hall, March 30, evening:

Concerto for String Orchestra in D Minor, Op. 6, No. 10.....Handel
Symphony No. 8, in F Major, Op. 93.....Beethoven
Concerto No. 1, in B Flat Minor for piano and orchestra.....Tchaikovsky

The Tchaikovsky concerto was featured on this program as a gesture towards celebrating the centennial of the composer's (Continued on page 32)



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Conducts His Own 'Oedipus Rex'
with Assistance of Harvard
Glee Club and Soloists

BOSTON, April 5.—The concerts of March 29-30 brought Igor Stravinsky to the conductor's stand again when Boston Symphony patrons heard the composer-conductor offer his own music from the ballet 'Apollon Musagete', and his opera-oratorio in two acts, 'Oedipus Rex', text by J. Cocteau, based on the Sophoclean drama. The soloists were as follows: Oedipus and the Shepherd, Raoul Jobin; Jocasta, Suzanne Sten; Creon, Tiresias and The Messenger, Mack Harrell; Speaker, Paul Leyssac. The chorus was that of the Harvard Glee Club, G. Wallace Woodworth, conductor.

Today Mr. Stravinsky appears to think in terms of a musical idiom which he discards tomorrow in favor of what, to the listener, seems to be of less value. It is this weathervane tendency which proves disconcerting. With this idea in mind, one may be granted a preference for 'Petrushka' over 'Apollon Musagete'. The early Stravinsky was imaginative, the later one dryly intellectual. If the music is to strike fire, it must first be warm, and 'Apollon Musagete' as performed at the concert under review, was cold and empty.

Although the forces under his control gave Mr. Stravinsky everything seemingly, which he demanded, the 'Oedipus Rex' was not very rewarding. The shell of Mr. Stravinsky's technique was evident, but the kernel of inspiration was absent. Mr. Jobin in his dual role gave excellent account of himself, and had the score been more within the best range of Mr. Harrell, his would have been equally as successful a performance, for Mr. Harrell possesses a voice of unusually fine baritone quality. Miss Sten was beyond her depth as Jocasta, despite the fact that her voice is equal to the demands of the score. Mr. Leyssac, who read the speaker's part at the last performance of this work in Boston in 1928 (which was also its American premiere) again submerged himself in consistent manner, and the Harvard Glee Club sang its difficult score with commendable freedom.

Hanson Symphony Repeated

For the nineteenth pair of programs which fell, by exception, on Thursday and Saturday, March 21-23, Dr. Koussevitzky arranged the following:

Overture to 'The Marriage of Figaro'.....Mozart
Symphony No. 4, Op. 60.....Beethoven
Symphony No. 3.....Hanson

The reading of Mozart's lively score was deftly accomplished. Dr. Koussevitzky lost no opportunity to emphasize the wit displayed by this tuneful overture.

The Beethoven had not been heard at these concerts since 1938. It was welcome; played with Dr. Koussevitzky's customary attention to the contours of this symphony, it provided the Thursday afternoon patrons with some rarely satisfying music.

Mr. Hanson's symphony had been

heard as recently as last Nov. 3 and 4 with the composer conducting. Upon that occasion the symphony seemed to be well orchestrated but lacking in originality. The performance under Dr. Koussevitzky revealed even more clearly its faults as well as its virtues, and left the listener with the general impression that Mr. Hanson's Symphony No. 3 is not a significant American symphony, although it is undoubtedly one of his best works. Mr. Hanson's enthusiasm for Tchaikovsky and Sibelius is obvious throughout the work, nor is the composer entirely inattentive to Wagner.

GRACE MAY STUTSMAN

BOWDOIN GLEE CLUB APPEARS IN BOSTON

Frederic Tillotson Conducts College Group in Jordan Hall Concert

BOSTON, April 5.—Among the interesting visitors to Jordan Hall was the Bowdoin College Glee Club which recently sang an exacting program under the direction of Frederic Tillotson. Bostonians active in the musical world felt an additional interest in this group, since it made its initial bow here as a unit, and because Mr. Tillotson is a former Boston pianist and teacher.

Mr. Tillotson is ambitious for his singers, as evidenced by the program, which included works by Beethoven, Bach, Leisring, des Pres, Lvovsky, Randall Thompson, Phillip James, Joseph Wagner, and others. In point of technique, probably the most difficult item was that of 'General Booth Enters Into Heaven' by James, but it was not worth the effort expended upon it. The poem by Vachel Lindsay is not easily singable, and is not comparable in worth to the text of 'Little Jesus Boy' by MacGimsey-Andrews, and which was one of the choice bits of the evening. Mr. Wagner's item was given a first performance in Boston, a setting of Psalm XXIX.

Ida Mason Makes Debut

In Jordan Hall, Ida Mason, young Negro soprano, recently was heard in a debut recital, with Alice Reilly Girouard playing some excellent accompaniments. Miss Mason's program comprised works by Pergolesi, Scarlatti, Caccini, Hue, Leroux, Fourdrain, Brahms, Alban Berg and Sydney Homer. Her program closed with a group of spirituals.

With Wheeler-Beckett wielding the baton, another of the Youth Concerts was given in Symphony Hall by seventy members of the Boston Symphony.

In Symphony Hall also, Lily Pons appeared in a program in aid of the American Field Service, American Friends of France, American Association for Assistance to French Artists and the Defense Contre Avions Can- teens. Upon the same program with Miss Pons was George Copeland, who played a group of piano compositions; and under the baton of Serge Koussevitzky, an ensemble of Boston Symphony players were heard in four works.

GRACE MAY STUTSMAN

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CONCERTS: Vocalists and Ensembles Add Interest to Events

(Continued from page 16)

rias' in which she did amazing things with her castanets and managed her voluminous train with intriguing virtuosity.

The recital was like a choreographic tour of the world, with the longest, and most interesting pauses in India and Spain.

Explanations of some of the dances were made by an unnamed commentator said to be the dancer's sister. H.

Viola Morris and Victoria Anderson Make Joint Recital Debut

Appearing for the first time in New York, Viola Morris, soprano, and Victoria Anderson, contralto, made a favorable impression in their joint recital in Town Hall on the afternoon of March 31. The young Australians specialized in duet singing of a high order, although both were heard in solo groups. Sound musicianship, excellent diction, exactness of intonation and careful phrasing were united in the presentation of songs of uncommon interest.

The opening group of duets included songs by Schütz, Purcell, Morley and Bartlet interpreted with a real feeling for the style. The closing group consisted of works by Vaughan Williams, Frank Bridge, Gerard Williams, Thomas Dunhill and Eric Thiman which were equally well handled by the duettists.

Miss Anderson sang a group of songs by Purcell, Schubert, Reger, Schumann, Stanford and Wood as her solo contribution. Miss Morris was heard in works by Schumann, Brahms, Handel, Duparc, Stanford and an anonymous song of the Seventeenth Century. Celius Dougherty furnished admirable piano accompaniments. M.

Charlotte Howell Makes Debut

Charlotte Howell, soprano, hailing from Denver, who is said to have appeared in several European cities, made her New York debut in the Town Hall on the evening of April 2, with Isabel Sprigg at the piano. Mme. Howell offered an inclusive program which began, somewhat injudiciously with Handel's difficult 'O, Sleep' from 'Semele'. Peri's over-sung 'Invocazione di Orfeo' closed the group, with Paisiello's 'Nel Cor Piu' in the middle. The German group was of familiar works by Wagner, Brahms, Strauss, Cornelius and Kaun. A French group followed and one in English ended proceedings.

Mme. Howell has what seems to be a fine voice, but it is not well handled and much of its tonal beauty is dimmed by faulty production. Her interpretative ability was not especially striking, but a dignified and impressive stage presence added much. Miss Sprigg played excellent accompaniments. H.

Contemporary Concerts Gives Third Program of Series

The organization designated Contemporary Concerts gave the third of four concerts in the Carnegie Chamber Music Hall on the evening of March 29. Three piano



(Left) Reginald Stewart, Pianist, and (Right) Viola Morris, Soprano, and Victoria Anderson, Contralto

pieces by Roger Sessions began the concert, played with energy by Edward Steuermann. Following, came 'Eight Epitaphs' on texts by Walter de la Mare, already heard here, two seasons ago, sung by Roland Hayes. The singer on the present occasion was Benjamin de Loache. Krenek's String Quartet, Op. 20, was capably played by the Galimir String Quartet. Following the intermission, Heinrich Schütz's 'Was Betrübst du Dich' and 'Erhöre Mich' were sung by Catherine Aspenall, soprano, and Jean Bryan, contralto, with Ralph Kirkpatrick, harpsichordist, and Felix Galimir and Robert Konrad, violinists, accompanying. The final work was Couperin's 'Troisième Leçon de Ténèbres', sung by a group of female voices from the Dessoff Choirs conducted by Paul Boepple. D.

Reginald Stewart Plays at Town Hall

Reginald Stewart, pianist. Town Hall, April 3, evening:

Two Chorale Preludes, 'I Call on Thee, Lord' (arranged by Busoni) and 'Jesus Christ the Son of God' (arranged by Rumford); Toccatina and Fugue in D Minor (arranged by R. Stewart); Prelude and Fugue in B Flat Minor, Book 1; Fantasy and Fugue in G Minor (arranged by Liszt) J. S. Bach Sonata in G Major (K. 83).....Mozart Nocturne in E Major, Op. 62, No. 2; Ballade in A Flat; Berceuse.....Chopin Rhapsody, No. 15.....Liszt Danse; 'Clair de lune'.....Debussy 'Jeux d'eau'; 'Alborada del gracioso'.....Ravel Toccata.....York Bowen 'Liebesfreud'.....Kreisler-Rachmaninoff

Mr. Stewart, who directs the Toronto Promenade Concerts, brought to his playing of this, his second recital program in New York, the alertness to structural balance and detail to be expected of an orchestra conductor and with it the command of a ready finger facility and the other factors that enter into a well-rounded technical equipment. The Bach numbers were set forth with conspicuous architectural clarity, and at the end of the group the pianist added a third chorale prelude, 'Jesu, Joy of Man's Desiring'.

The Mozart sonata, too, was played with clean-cut digital fluency and with a good feeling for nuance, while Liszt's rhapsody-arrangement of the 'Rakoczy March' provided opportunity for the ample display of a high order of technical efficiency, even if the racial fire of the music remained uncaptured, as did the inner glow and the poetic implications of the metronomically played Chopin ballade and nocturne. In the latter part of the program the recitalist achieved a particularly good effect with the Debussy Danse, the Ravel numbers and the added Staccato Etude of Rubinstein. The audience applauded warmly at every opportunity. C.

Isabelle Sant Ambrogio Heard

Of prime interest on Isabelle Sant Ambrogio's piano recital in the Town Hall on the afternoon of March 31, was the performance of Bach's Concerto in D Minor with string accompaniment, in which she was assisted by Anthony Sant Ambrogio and Max Mandel, violinists; Leonard Grossman, violist; William Berce, cellist, and Robert Brennand, bassist. Miss Sant Ambrogio played with taste and technical precision throughout the afternoon. Her program opened with five Brahms works; Schubert's Sonata Op. 164 was then heard; and compositions by Chopin, Scriabin, Riete, Debussy, Villa-Lobos and Dohnányi were also listed. M.

Fordham University Glee Club Is Heard

The Fordham University Glee Club sang in the Town Hall on the evening of March 5, conducted by Frederic Joslyn. The club sang works by Huhn, Schumann, Whiting, McMurrough, Cook, Gallus, Asula, Hutchinson, Wood, Wells, Work, Elgar, Vogel, Cain and Buzzi-Pecchia, and a group of college songs. Solos were offered by Richard Fick and Victor de Riso. A double quartet was heard in songs by Herbert and Marlhom. Accompanists were Alexander De-Rosa and Frederic Joslyn, Jr. N.

The University Singers Make Debut

The University Singers, an organization composed of members of the glee clubs of Columbia, Rutgers and New York Universities, also the Hall of Fame Singers, made their first public New York appearance in the Town Hall on the evening of March 16, with F. Austin Walter, James Giddings and Alfred M. Greenfield conducting. The chorus gave an excellent account of itself revealing a good, well-balanced tone and sharp attacks and releases, as well as a quick response to the conductor's baton. Anna Kaskas, contralto of the Metropolitan Opera, was soloist. She joined the chorus in the solo parts of Brahms's Rhapsodie, Op. 53, and Gretchaninoff's 'Credo'. She also contributed an aria from 'Don Carlos' and songs by Arensky and Shaw. Accompaniments were played by Harrison Potter and Clinton Reed. N.

Andrew Watson Heard in Recital

Andrew Watson, Negro tenor, gave a recital in the Town Hall on the evening of March 31. His program included the recitative and aria, 'If With All Your Hearts', from Mendelssohn's 'Elijah', arias from Mozart's 'Don Giovanni', Verdi's 'Rigoletto', and Massenet's 'Manon', songs by Franck, Debussy, Schubert, Schumann, Donaudy, Debussy and others, an English group and several Negro Spirituals. Lydia Mason was the accompanist. N.

Glee Club of St. Elizabeth College Sings in Town Hall

The glee club of the College of St. Elizabeth, Frederic Joslyn, conductor, gave its annual concert in the Town Hall on the evening of March 2, assisted by Marie McKenna and Alexina McKinlay, pianists; Ruth Polan, violinist, and Norma Barnaba, cellist. The club sang with good tonal balance and excellent technical finish, works by Watts, Mascagni, Franck, Ronald, Mansfield, Donaudy, Palestrina, Bach, Gabrieli, Weinberger and Sibelius. N.

Chamber Music Guild Quartet Gives Recital

The Chamber Music Guild, consisting of Bernard Oeko, violin; Eli Lifschey, viola; Lucien Kirsch, cello, and Elly Bontempo, piano, gave a concert in the Carnegie Chamber Music Hall on the evening of March 22. Excellent and well balanced performances were given of Beethoven's String Trio, in G, 'Cinq Pièces Brèves' by Martinu, and Schumann's E Flat Piano Quartet. The audience was a highly appreciative one throughout the program and applauded the players heartily. N.

Composers Press Sponsors Concerts

The first two of a series of three concerts of works by American composers presented by American artists, was given under the auspices of the Composers Press in the Haubiel Studios on the evening of March 3 and 17. The program of the first concert included a string quartet by Tibor Serly played by the American String Quartet, Michael Rosenker and Paul Berthoud, violins; Otto Stahl, viola, and Emil Borsody, cello; piano solos by Mortimer Browning, Augusta Tollefsen, Lolita Cabrera Gainsborg and Mary Howe, played by Miss Gainsborg; 'Three Songs from the Chinese' by Bernard Wagenaar, sung by Louise Richardson, soprano, accompanied by Anne Evringham, harp; Drusilla Huffman, piano, and George Neitzert, flute. The final number was a Suite Passecaille for Two Pianos by Charles Haubiel,

played by the composer and Florence Morley.

At the second concert a Trio in G Minor by Harl McDonald, played by the Henry Hadley Trio, Ralph Angell, piano; Harry Shub, violin, and Bogumil Sykora, cello opened the program. This was followed by a group of songs by James Spencer, Johan Franco and Ethel Glenn Hier, sung by Mary Frances Lehnerts, accompanied by Mr. Haubiel. 'Nuances' for Piano and Flute by Mr. Haubiel were then played by the composer and Frances Blaisdell. 'Six Surrealist Afterludes' by Harold Triggs, were played by the composer and the program ended with a Sonata for violin and piano in G, by Elliott Griffiths, played by Mr. Shub and the composer. N.

Edwin Grasse Gives Second Recital

Edwin Grasse, violinist, heard previously this season, reappeared in the Carnegie Chamber Music Hall on the evening of March 25, with Ada Zeller at the piano. Mr. Grasse offered as novelties a Sonata by Volkmar Andrae, a Swiss composer none too well known in this country, and a Sonata by himself. The Andrae work, while somewhat derivative in content, was interesting and was given a musicianly rendition. Mr. Grasse's Sonata proved an excellent piece of work in every way. The violinist's playing had all its customary excellencies and he was much applauded throughout the program, which also included works by Joachim, Paganini-Grasse and Wieniawski. N.

Elizabeth Furcron Gives Piano Recital

Elizabeth Furcron, pianist, was heard in recital in the Carnegie Chamber Music Hall on the evening of March 27. The artist's principal number was Bauer's arrangement of Franck's Prélude, Fugue and Variations, which she delivered with taste and excellent tone. The Chopin F Minor Fantaisie was also well played and two of the Mazurkas indicated the player's excellent rhythmic sense. Following the intermission, Miss Furcron played works by Templeton, Albeniz, Carpenter and Griffes. Throughout the evening she displayed a refined tone and excellent technique and was accorded a hearty reception from her audience. N.

Orchestrette Classique Heard

The Orchestrette Classique, conducted by Frederique Petrides, gave a concert in the Carnegie Chamber Music Hall on the evening of March 11, which included several works new or unfamiliar to local music-lovers. The soloists of the evening were William Masselos, pianist; Margot Rebeil, soprano; Madeline Reed, contralto; George Richmond, tenor; and William Fariss, bass-baritone. The program in- (Continued on page 26)

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BURRALL SYMPHONY WIDENS ITS SCOPE

Orchestra in Columbia, Mo., Led by James Adair, Praised by Noted Soloists

COLUMBIA, Mo., April 5. — A unique addition to America's symphony orchestras has been growing and developing for six years in Columbia, Mo.—the Burrall Symphony of seventy persons, conducted by James Adair, young violinist and composer.

The members of the orchestra are recruited from Columbia townspeople, from students at the University of Missouri, from the Chicago Civic Symphony, some from Jefferson City, Missouri's capital. Forty-odd are students at the Stephens conservatory. Out of this continually shifting personnel, Mr. Adair has built an orchestra which plays thirty-six Sunday programs a year and gives five pair of concerts a season, bringing nationally known concert artists to appear with the orchestra.

Group Rouses Enthusiasm

One of the guests this year was Albert Spalding, violinist, who played the



James Adair and Isidor Philipp

Tchaikovsky Concerto. He came to Columbia, prepared to find a small, over-ambitious group of musicians—and found instead a full symphony which roused his enthusiasm and praise. Of it, Mr. Spalding said: "Finding an orchestra like this is like finding some piece of rare and unusual music—it's a thrill that comes only with the unexpected. They were a symphony orchestra in the fullest sense of the word, and I enjoyed my concert with them to the utmost."

Isidor Philipp has appeared with the orchestra; Percy Grainger counts himself as "one of the family," for the pianist-composer-conductor has twice appeared with the group, appearing as concert artist and as guest conductor.

Samuel Thaviu, concertmaster of the Kansas City Symphony, appeared as guest artist once, liked the orchestra so much he has twice voluntarily returned to rehearse with them. Scipione Guidi and Max Steindel of the St. Louis Symphony are among the artists featured this season, and only international conditions kept Mr. Philipp from returning for his scheduled concert appearance with the orchestra.

Not yet completed is Mr. Adair's program of solo artists for next season. In an arrangement with the neighboring symphony orchestras in Sedalia and Jefferson City, the conductor shares his guest artists with them, so that soloists make four appearances in one trip to central Missouri—two with the Burrall orchestra, and one in each of the neighboring towns. He hopes next season to have two prominent artists as special features of the season's program.

The orchestra was founded six years ago as a project of the conservatory and the Religious Education department, to provide music for Sunday services. Mr. Adair was asked to conduct this twenty-five piece orchestra and to each violin. Now seventy players rehearse three times weekly, and the rehearsals are vigorous two-hour sessions, with frequent sight-readings of symphonies, overtures, and choral accompaniments. Their concerts draw packed houses to the Stephens auditorium.

LSU Gives 'The Bartered Bride'

NEW ORLEANS, April 5.—The Louisiana State University opera troupe directed by Pasquale Amato, presented Smetana's 'The Bartered Bride' in the Municipal Auditorium on March 8. Mr. Amato was assisted by Louis Haselmanns, musical director of LSU, and Dr. Henry W. Stopher, head of the

Stopher music school. The cast included Katherine Landry, soprano; Chris Ortiz, tenor; Josh Wheeler, bass; Marion Giddens, tenor; Don Sparkman and Yvonne Lyons. The ballet was designed by Ethel Tison.

ST. LOUIS MEN HAVE MILSTEIN AS SOLOIST

Golschmann Conducts Symphony in American Premiere of Work by Marcello

ST. LOUIS, April 5.—For the fifteenth pair of concerts, Vladimir Golschmann led the St. Louis Symphony in a purely orchestral program on March 1 and 2, opening with a first American performance of Marcello's Introduction, Aria and Presto for string orchestra, arranged by Ettore Bonelli. It is music characteristic of the Seventeenth Century as Benedetto Marcello antedated Bach by a few years. It is also music of warmth, and it is melodic and well orchestrated. The string section gave it a most worthy premiere. Following this, Mr. Golschmann gave a superlative reading of Mozart's 'Jupiter' Symphony. The remainder of the program was taken up by a colorful performance of Rimsky-Korsakoff's 'Scheherazade'.

The following week's concerts were made notable by the delightful reading of two Schubert works, the Overture to 'Rosamunde', Op. 26, followed by the Symphony No. 7, the C Major. The 'Rosamunde' music bewitched by its charm, and the symphony received a meticulous interpretation. The soloist was Nathan Milstein, returning to St. Louis after an absence of six years. In Brahms's Violin Concerto he revealed a well-nigh perfect technique, combined with rich tone and ripe interpretative powers. Mr. Golschmann and the orchestra gave him magnificently co-ordinated accompaniments. At both performances he was accorded a tempestuous reception, which he graciously acknowledged with Mr. Golschmann and his men.

HERBERT W. COST

HARRISBURG MEN MARK TENTH YEAR

Raudenbush Conducts Symphony in Anniversary Concert—Plans Listed

HARRISBURG, April 5.—The Harrisburg Symphony, conducted by George King Raudenbush, celebrated its tenth anniversary with a concert on March 19, at which the program was identical with that offered at its first concert ten years ago. The works listed included Gluck's Overture to 'Iphigenia in Aulis'; Schubert's Symphony No. 8 in B Minor (the 'Unfinished'); Schumann's Piano Concerto in A Minor with Julius Katchen as soloist; Fauré's Suit, Op. 80, for 'Peléas et Mélisande'; two of Dvorak's Slav Dances, Op. 46, Nos. 3 and 8; and Sibelius's 'Finlandia'. On the afternoon of March 18 the orchestra gave the fourth and last of the Young People's Concerts of the season.

Soloists Announced

The 1940-41 subscription series will again include seven concerts, five by the Harrisburg Symphony conducted by Mr. Raudenbush and two by the Philadelphia Orchestra under Eugene Ormandy. The

latter orchestra will appear on Dec. 18 and April 15. For his concerts with the Harrisburg Symphony Mr. Raudenbush will have the following soloists: Simon Barer, pianist, Oct. 15; Robert Virovai, violinist, Nov. 26; Whittemore and Lowe, duo-pianists, Feb. 4; Helen Traubel, soprano, March 18; Patricia Traversers, violinist, April 29. Mr. Raudenbush plans another series of four Young People's Concerts in co-operation with the Harrisburg School District to be given at the Forum on Oct. 15, Nov. 25, Feb. 3 and March 17.

Otto Herz Appears as Accompanist

Dr. Otto Herz, pianist-accompanist, who arrived in America from Budapest a few months ago, was introduced as accompanist in America with Zino Francescatti, violinist, in a tour of twelve concerts in the South and mid-West. He has also been heard with Jan Kiepura and Marcel Hubert. During April he is scheduled to appear as accompanist for Tossy Spivakosky, Erno Valasek, Janos Scholz, Gabor Rejto, Margaret Severn, Jan Kiepura and Bela Bartok.

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NEW MUSIC: New Songs by Nordoff, Liebling and Bergh Come from Publishers

A SET OF TWELVE SONGS BY PAUL NORDOFF ISSUED

THE individuality as a composer of Paul Nordoff is revealingly focussed in a sheaf of twelve songs of his that comes from the Associated Music Publishers, the representatives of Schott & Co. of London.

It is a little difficult to describe or classify that individuality as it is expressed in these songs as Mr. Nordoff's fancy carries him along with modernistic freedom, both melodically and harmonically, and yet his melodic line breathes in long breaths and the contour, however arbitrary it may appear at first sight, is found to have a logical reason for being as it is, while, far afield as he may wander harmonically, he never loses sight altogether of a basic tonality.

There is a harmonic symmetry just as there is a structural symmetry in these songs, for a controlling sense of form and shape provides a substantial skeleton that gives a compact physiognomy to the flesh and blood of the music. The very fluidity of harmonic progression seems to intensify the lyricism of all of them, even the less appealing ones. The composer has wandered far and wide in his quest for texts of distinctive quality and has even gone back to John Dryden for three.

One of the most beautiful from every standpoint is the setting of 'Music I Heard with You' by Conrad Aitken, who is also the author of the imaginative poem for 'This is the shape of the leaf'. One of special whimsical charm is the setting of Ford Maddox Ford's 'There shall be more joy', while one of poignant mood is 'Jour des morts' ('Cimetière Montparnasse'), with words by Charlotte Mew. Then a well-contrasted pair of short songs are settings of Elinor Wylie's poems, Elegy and 'Fair Annette's Song'.

All three of the Dryden settings are fine songs of appropriate musical flavor, 'Time, I dare thee to discover', 'Tell me, Thyrsis' and 'Can life be a blessing?'. And the others in the group are 'Willow River', with a lazy sway and an unexpected dramatic climax, the text being by Marjorie Allen Seifert, one merely entitled a Song, with somewhat cryptic words from an anonymous source, and a Serenade, with verses by Kathleen Millay.

MORE COLORATURA VEHICLES MADE BY ESTELLE LIEBLING

THREE new song arrangements by Estelle Liebling for coloratura soprano attest anew the skill and understanding that are Miss Liebling's in adapting material for this type of the human voice. These transcriptions, published by G. Schirmer, Inc., incidentally represent three different dance rhythms, and the most elaborate of them, one that seems destined to have a special vogue among sopranos with a flexible high range, is a 'Souvenir Waltz', with music by Johann Strauss that turns out to be a composite of themes from at least three different waltzes, 'Wienerblut', 'Roses from the South' and 'Artists' Life', linked together in one extended waltz-song that is the quintessence of Straussian Vienna.

One or two florid passages are interspersed en route and then an elaborate cadenza (with alternatives for voices of less agility than is required for the given embellishments) rounds out the piece at the end, to complete a coloratura holiday for a



Paul Nordoff



Arthur Bergh

properly equipped singer who can respond to the Viennese lilt. The words used are by Vera Bloom.

In casting about for coloratura material Miss Liebling also bethought herself of the Boccherini Minuet so beloved of young piano students especially and at once perceived its possibilities for her purposes. The result is a dainty and graceful vocal minuet placed in the key of A flat, which accordingly has to begin rather startlingly, with a little turn on A flat above the staff. It is a song that, with the high-tessitura elaborations of the original line, offers the voice unique opportunity to sound like a flute. For the text an adaptation of a poem by Robert Herrick, beginning 'I dare not ask a kiss', has been made.

Equally effective in a different mood, that of a glorified folksong, is 'Mother Dear', an arrangement of a Polish folksong, with English words by Yvonne Ravell. The joyous melody and words lend themselves to a bursting of all restraint in the fioriture interpolated between the second and third stanzas and added after the last, while the basic mazurka rhythm gives an irresistible swing to the song.

ATTRACTIVE NEW MATERIAL FOR THE TWO-PIANO TEAMS

FOR the duo-pianists three pieces of engaging character by Homer Simmons have just been published by J. Fischer & Bro. One is a 'Tango at Midnight', from the composer's 'Partita Americana', while the others are two numbers from his 'Alice in Wonderland' Suite, 'The Duchess' and 'The Gryphon and the Mock Turtle'.

The 'Tango at Midnight' is a languorous and melodically appealing piece of insinuating Spanish color and excellent workmanship, with an especially effective stretch of ingenious initiative writing. Both the 'Alice in Wonderland' pieces are slyly amusing. 'The Duchess' is written in the form of a passacaglia, which represents the titled lady, with the baby getting a chance to indulge in a lusty yell at the very end, while 'The Gryphon and the Mock Turtle' is a minuet of graceful charm for all its mock dignity.

The same publishers have also enriched their library of two-piano music with a good arrangement by Boris Goldovsky of the Bach chorale 'Oh, How Fleeting' ('Ach wie flüchtig') and an adroitly contrived transcription by L. Conus of the Overture to Mozart's 'The Marriage of Figaro'. All of these novelties are printed in attractive form and with notably good type.

In addition to his two-piano works Homer Simmons has completed his set of

Three Vignettes for piano solo, based on waltz rhythms from Old Vienna. Entitled 'Happy Return', this, the third of the cycle, can boast the same charm of line and rhythm and the same ingratiating Viennese flavor that characterize 'Parting', the first number of the set.

A PAIR OF FINE NEW SONGS WRITTEN BY ARTHUR BERGH

Two new songs by Arthur Bergh that have just been published by Sprague-Coleman are characteristic examples of the American composer's work at its best and ripest both in musical approach and in the handling of his materials. One is entitled 'Kissing Her Hair'; the other, 'The Imprisoned Soul'.

The flowing and significantly molded melodic line of each of the songs is strikingly distinctive, and in each case the skilfully devised accompaniment has a certain melodic independence, while at the same time complementing the voice part, that makes it a potent factor in the notably successful evocation of mood. 'Kissing Her Hair' is a setting of a poem by Algernon Swinburne and the peculiarly Swinburnian qualities of the verse are captured and aptly transmitted by Mr. Bergh in his music. It is published for medium voice. 'The Imprisoned Soul', is issued for both high and low voice.

CECIL GATES WRITES EASTER CANTATA

ANY one who attempts to compose a choral work with a text partly from the Bible and partly original, sets himself a task that is difficult of fulfillment. A composer is dependent to a very large extent upon his text and it is difficult to find inspiration in uninspired verse.

Cecil Gates, however, has done an excellent piece of work in his newly issued Easter cantata, 'Resurrection Morning', with a text by Ida R. Alldredge and portions from the Bible. The work is scored for soprano or tenor solo and chorus. The recitatives and short solo passages are singable and melodious and the choruses impressive. Unfortunately, the writer of the text has been hampered by her rhyme-scheme in a number of places and the lines of the text do not invariably scan, but this is a minor point in a work of the sort and Mr. Gates has overcome the difficulty very cleverly. The work is of a popular and melodious character and was originally written for women's voices with soprano or tenor solo and re-scored for mixed voices. It can be had in either version. It is published by the Choir Publishing Company of Salt Lake City.

A 'SACRED HOUR' FOR ORGAN HAS MUCH USEFUL MATERIAL

UNDER the title, 'The Sacred Hour at the Organ', a collection of organ music for church services, intended primarily for the Christian Science service but no less usable and useful for the services of other denominations as well, has been compiled, edited and arranged by Ruth Barrett Arno and published by Carl Fischer, Inc.

This is a collection of pieces of the kind that church organists like to have where they can readily put their finger on them, and it should prove valuable as well as convenient to them. There are both original organ compositions and arrangements and they represent various grades of difficulty.

The quality of the music chosen is indicated by such titles as the Christmas Prelude from Corelli's Eighth Concerto, a 'Melodia Espressivo' (the chorale-like folk melody) from Sibelius's 'Finlandia', the Larghetto from Mozart's clarinet quintet, two movements from Handel's Sixth Concerto, the Siciliano from the third flute sonata and a prelude and fugue in E Minor by Bach, the Adagio from Schubert's Octet, Op. 166, and the Larghetto from Beethoven's Second Symphony. Other compositions are by Haydn, Eccles, Schumann, Grieg, Guilman, Wolstenholme, Claussmann, Bossi and Sullivan. All told, there are some twenty-seven unhackneyed pieces.

THE '1812' OVERTURE MADE VOCAL AND VISUAL

A choral score and a scenic setting and dramatic action for Tchaikovsky's '1812' Overture have been devised by Louis Ferraro and published by C. C. Birchard & Company.

Mr. Ferraro has proceeded from the premise that there are more eye-minded than ear-minded laymen, more persons that are stimulated through the eye than the ear. Consequently, he urges that fine dramatic settings be provided for great music in order that more people may enjoy it and the best of it may take its essential place in the lives of the laymen.

This version therefore merely undertakes to dramatize visually and vocally the "program" of the Tchaikovsky music. At the outset the chorus makes its supplication while kneeling on the cathedral steps and the action and vocal parts continue to express the emotions evoked by the subsequent proceedings pictured by the orchestral score.

The text provided is appropriate, the four-part choral writing is effective, and altogether Mr. Ferraro would seem to have made a good case for his theory. His example will undoubtedly be followed by similar treatment of other orchestral works that lend themselves to dramatic picturization.

BRIEFER MENTION

For Chorus, Secular:

'Shavanda' Polka ('Swing your partner'), choral setting by Daniel Sibley of the famous polka from Jaromir Weinberger's opera 'Shyanda' or 'Schwanda', with a suitable English text by the arranger. An excellently contrived arrangement for three-part women's chorus, preserving the irresistible rhythmic appeal of the original intact (Associated).

'Choric Song' from Tennyson's 'The Lotus Eaters', by Deems Taylor, for three-part women's chorus. A characteristically well-written choral work, of a style somewhat different from that usually associated with the composer (J. Fischer).

'America, My Wondrous Land', by Rob Roy Peery. The Franklin Institute Prize Chorus for 1938. A finely felt, full-throated and patriotically inspiring setting of Dr. Harry Webb Farrington's poem, with the persistent rhythmic impulse essential to a national song. In two arrangements, for four-part mixed chorus and three-part women's chorus (Elkan-Vogel).

'Go, Song of Mine!' and 'Serenity', by Will Barton, the former an aptly conceived setting as an a cappella chorus for four-part mixed voices of a poem singularly appropriate for today by the 13th century Guido Cavalcanti; the latter, an arrangement by the composer for three-part chorus of treble voices of his effective four-part mixed chorus based on Molly Slattery's poem of that title (Modern Music Press).

For Piano Solo:

'Noches en Granada' ('Nights in Granada'), by Alberto Jonas, a tango of uncommonly graceful melodic line and seductive rhythm. Should become a general favorite. 'Indian Flute Call' from 'Minisa', by Thurlow Lieurance, transcribed by Evangeline Lehman. An effectively pianistic elaboration of the original that makes a grateful piano piece (Presser).

Valsette, by William E. Fowler, a very simple two-page waltz, written for the Wellington, New Zealand, Competitions' Centenary Festival (London: Curwen. New York: G. Schirmer.)

'Amerind' ('American Indian') Suite, by Henry Cowell, a set of three attractive pieces in the style of Indian music, entitled 'The Power of the Snake', 'The Lover Plays His Flute' and 'Deer Dance', five different versions of each being given and so harmonized that all five, or any lesser number of them, may be played together on two or more pianos. A new release in the Contemporary American Composers' Series (Axelrod).

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GOOSSENS CONDUCTS NEW ROGERS WORK

'Song of Nightingale' Played by
Cincinnati Symphony—'Parsifal' Music Given

CINCINNATI, O., April 5.—Following an established custom of presenting excerpts from Wagner's 'Parsifal', including the 'Good Friday Music', for the concerts presented on the Easter weekend, Mr. Goossens again led the orchestra in this music on March 21 and 23 in Music Hall. The program offered the Prelude, 'Transformation Scene' and Finale, Act. 1; and Prelude to Act III, 'Good Friday Music', and Act III, which Mr. Goossens has transcribed entirely for orchestra. The performance was excellent, the members of the ensemble giving of their best.

New Work Proves Effective

Bernard Rogers, a composer of ability, has completed a new work, 'The Song of the Nightingale', Symphonic Pictures after Hans Christian Andersen. The composition was performed for the first time at these concerts with the composer present to accept the approval of the audiences. Mr. Rogers has succeeded in painting his musical pictures in a quiet, but most effective manner.

The Prelude sets the mood for the work; 'The Gardens of the Porcelain Palace' suggests a fragile beauty; the 'Expedition of the Chinese Gentlemen' seems to say they are quite sure of themselves and their errand; 'The Berceuse' is a soothing melody; 'The Court Festival' suggests a restrained gaiety; 'The Clockwork Nightingale' seems to be more or less of a toy; 'Death and the Emperor' portrays a dignified grief; the 'Song of the Nightingale' seems cheerful; and 'The Happy Ending' is

just that. The work was most engaging in its oriental way; many moments of fine music and good orchestration are apparent.

Far removed from the atmosphere of the opening of the concert were the two Slavonic Dances, in F and C, Op. 46, of Dvorak. These closed the program in a happy, carefree mood.

Kramer Transcription Performed

Mr. Goossens and the members of the Cincinnati Symphony gave an exceptional performance of Beethoven's Symphony No. 6 in F, Op. 68, for the sixteenth pair of concerts in Music Hall on March 15 and 16. It is always a pleasant experience to hear this melodious work, and the excellence of the performance made it especially so.

Bidu Sayao's return to Cincinnati was another triumph for the Brazilian soprano. Her voice is of adequate volume for a large hall, and although it is not large, she uses it so competently as to achieve a telling effect. She offered 'Deh vieni', from 'Le Nozze di Figaro', by Mozart; 'Ah, non credea', from 'La Sonnambula', by Bellini; Variations on a Theme of Mozart, by Adam; 'La Flute Enchantée', from 'Scheherazade', by Ravel; 'Ah fors e lui', from 'La Traviata', by Verdi. The first flutist of the orchestra, Alfred Fenboque, skillfully played the obbligato to the Variations.

Mr. Goossens opened the program with a short Overture of Mozart's to 'The Impresario', closing with Wagner's 'Huldigungsmarsch'. Also heard on the program was a portion of the Schumann Quintet for piano and strings, Op. 44. 'In Modo d'una Marcia', which A. Walter Kramer has transcribed for string orchestra. This march in funereal dress is an interesting work and the transcription is very effective.

VALERIA ADLER

Bartok to Appear with Orchestras

The Hungarian composer-pianist, Bela-Bartok, who will arrive from Europe on April 11 for an appearance at the Coolidge Festival on April 13, will fulfill engagements as soloist with orchestras beginning next Fall. He will give concert-lectures at Harvard University, Curtis Institute, Juniata College, Huntingdon, and in Cleveland, Pittsburgh and Chicago. Following this tour, Mr. Bartok will make recordings of his own works as solo pianist, and with Joseph Szigeti and Benny Goodman.

Jean Dickenson Sings Lucia

Jean Dickenson, coloratura soprano of the Metropolitan Opera, sang the leading role in a performance of 'Lucia Di Lammermoor' at the Lyric Theatre in Allentown, Pa., on March 28. The supporting cast included Giulio Gari, tenor; Angelo Pilotto, baritone; and Nino Ruisi, bass. On April 2, Miss Dickenson sang for the Chaminade Club of Yonkers, N. Y., in collaboration with Fred Wilkens, flutist.

Autobiography of Antonia Sawyer Tells of Career as Singer and Manager



Antonia Sawyer, When She Was Active as a Teacher of Diction

"SONGS AT TWILIGHT" (New York: The Devin-Adair Company) is an interesting and altogether readable autobiography of Antonia Sawyer, who was one of America's prominent concert and oratorio singers in the 'nineties and later was equally well-known as a manager of musical artists, with headquarters in New York. The book reflects the rich experience of an active and varied career, with side-lights on many famous personalities with whom Mrs. Sawyer came into contact in both her singing and her managerial years.

A native of Maine, a state that has given the world so many eminent singers, Mrs. Sawyer constantly takes us back to her birth place for homely reminiscences, both personal and musical; then, to London, where she met Sir Joseph Barnby, best known to Americans as the composer of 'Sweet and Low', with whom she ran over oratorios. The great teacher, Anna La Grange, occupied much of her time in Paris. Later, returning to America, she toured with Seidl, for whom she expresses the greatest admiration.

Mrs. Sawyer's concert debut was made in Boston in 1874. Her final appearance was in New York on April 26, 1910. During the intervening years she was one of the most popular oratorio and concert contraltos in this country and also held solo positions in important churches in both Boston and New York. She studied Lieder with Sir George Henschel during these years.

The song 'Four-Leaf Clover', which had an immense vogue at one time, was composed for Mrs. Sawyer by Whitney Coombs.

Almost as an accident she undertook voice-teaching at a fashionable girls' school, but she enjoyed the work and later, covered an amazing amount of territory as teacher in her native Maine. She also was active in New York as a teacher of diction.

It was also as the result of circumstances that she became a manager, first of choir singers and then, in 1911, of concert artists, Kathleen Parlow, the British violinist, being her first client. More than half of the book, the latter part, is devoted to artists who came under the Sawyer management.

The book is not free of factual errors—some slips of memory, no doubt—or mis-

prints. They are unimportant and need not be enumerated here, since one turns to a volume of this kind as a personal story rather than a compendium of information. A "forenote" by Percy Grainger, whom Mrs. Sawyer launched on his career in this country, precedes the book, and an "appendix" by Edward Maryon follows. H.

Metropolitan Opera Orchestra to Play at New York World's Fair

The Metropolitan Opera Orchestra, Wilfred Pelletier conducting, will make its initial appearance at the New York World's Fair in celebration of IBM Day, on May 13, in a program dedicated to International Business Machines Corporation and its president, Thomas J. Watson. The concert which opens these ceremonies in the Fair's Court of Peace, will have as soloists Lily Pons and Lawrence Tibbett of the Metropolitan.

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All growing things rejoice,
And life's eternal hymn grows more profound;
The love of all mankind more closely bound.
When children pray,
The voices of all living things are hushed;
The world in all humility draws near,
And God within His heaven bends down to hear.
When children pray.

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Concerts in New York

(Continued from page 22)

cluded a Locatelli Concerto Grosso; Mozart's Symphony in E Flat; the Mass in E Minor by Johann Nikolaus Bach, a cousin of Johann Sebastian, with the boys choir of the Church of the Blessed Sacrament and a quartet of soloists; Johan Franco's Serenade Concertante, with Mr. Masselos as soloist; and Julia Smith's 'Episodic Suite'.

Erno Valasek Returns in Recital

Erno Valasek, violinist. Otto Herz at the piano. Town Hall, April 5, evening:

Sonata No. 2 in G Major.....Grieg
Concerto in D Minor (Neue Bachgesellschaft Edition).....Bach
(With the Farbman String Sinfonietta and Harpsichord)
Concerto No. 3 in B Minor.....Saint-Saëns
Caprices No. 23, 14 and 16; 'Moses' Fantasy.....Paganini

This was an exceptionally good recital, not only because Mr. Valasek played brilliantly, but also because the program had been planned with unusual taste and intelligence. Grieg's Sonata is delightful music, neither very profound nor very pretentious, but full of luscious themes and the personal charm which the Norwegian composer managed to express in all of his music. Mr. Valasek played it with a warm, sensitive tone and communicative enthusiasm. In this work, and on occasion throughout the evening, he let his excitement run away with him, which resulted in rough bowing and tonal unevenness, but these were minor blemishes on performances which had real distinction. There was never a moment when one did not feel that the young violinist had something to say.

To hear Bach's magnificent D Minor Concerto played as it should be, with strings and harpsichord, would in itself be more than sufficient reason for a trip to Town Hall. The Farbman String Sinfonietta, conducted by Harry Farbman, with Frederick Marantz at the harpsichord, acquitted itself very well, and Mr. Valasek played the work at full tilt. He took the first movement too rapidly, but with a compensatory vigor and clarity, and his playing of the slow movement was rightly conceived, though it would have benefited by a greater breadth of tone and authority. As a whole, however, this was Bach playing of a very fine order, and the audience was quick to recognize that fact. Throughout the evening, enthusiasm ran high and justifiably so.

Harvard Glee Club and Radcliffe Choral Club Join in Concert

The Harvard Glee Club and the Radcliffe Choral Club joined in a unique concert in the Town Hall on the evening of April 6, under the baton of Wallace Woodworth, aided by the brass choir of the Boston Symphony and E. Power Biggs, organist.

The first half of the program was de-



Erno Valasek



G. Wallace Woodworth

voted to four works by Giovanni Gabrieli who was organist of St. Mark's, Venice, in the Seventeenth Century, and a powerful factor in influencing composition of his own time and after. The four pieces from the 'Sacrae Symphoniae' were 'In Ecclesiis Benedicite Domino', a 'Benedictus' for three choirs; 'Jubilare Deo' and a Nativity poem, 'O Jesu, Mi Dulcissime'. Each piece was preceded by an 'Intonation' for organ, and followed by a 'canzona per sonare' for brass. The first of the four was powerfully vigorous and the last, perhaps, the most interesting musically. All were well done.

Following these some of Mozart's Masonic music was given, not the best of Mozart, also choruses from Handel's 'Semele' and 'L'Allegro'. Walter Piston's setting of a poem of Lorenzo de' Medici was effective, and the impressive Epilogue from Stravinsky's 'Oedipus Rex' had a fine performance in spite of considerable loss through not having orchestral accompaniment. H. M. Ranie was soloist in the Mozart work and R. E. L. Reiner and F. C. Wing in the Stravinsky. Randall Thompson's 'Howl Ye' from 'The Peaceable Kingdom' written for these clubs and sung here by them before, was again presented. E. B. Latwon's arrangement of 'Casey Jones' had to be repeated. The program ended with a portion of the 'Credo' from Bach's B Minor Mass. The accompanists were William W. Austin and Ralph Renwick, Jr.

Betty Paret Plays in Steinway Hall

Betty Paret, harpist, gave a concert in Steinway Hall on the evening of March 15. Miss Paret's program began with the Allegro from a Concerto in B Flat by Handel as the opening of a classical group which also included pieces by Bach, Rameau and Purcell, several of which were arranged by the artists. The second group was composed of a work by Tournier, Miss Paret's arrangement of the Tudor song, 'The Hunt is Up!' and pieces by Debussy, Grandjany and de la Presle. The final group was by Grandjany; 'Forest Nocturne' by Closson dedicated to Miss Paret, and 'Au Matin' by Tournier. Several of the arrangements were by Mr. Grandjany.

Guild Singers Appear in Concert

The Guild Singers, conducted by Isadore Freed, were heard in the Carnegie Chamber of Music Hall on the evening of March 12. The program opened with a

group of English madrigals by Purcell, Morley, Blow and Handel. Colonial and Revolutionary songs by Law, Sumner and an unknown composer; Russian songs by Mussorgsky and Rimsky-Korsakoff, and a group of South American works by Garcia, Villa-Lobos, Fernandez and Mignone and a folk song were also heard. A group of Scottish, English and American folk songs concluded the printed list. Alyce Bianco and Elsa Freed were the accompanists.

Mendelssohn String Orchestra Heard

The third concert in a series by the Mendelssohn String Orchestra, conducted by Felix Robert Mendelssohn, was presented in the Carnegie Chamber Music Hall on the evening of March 14. Hansy Book, soprano, and Milton Berman, violinist, were the soloists, and Frederic Bland was the piano accompanist. The program featured the first performance of Ernest Lubin's 'Suite in Olden Style'. Works by Mozart, Bach, Schubert, Strauss, Rossini and Jensen were also given.

Euffa Conducts Chamber Choir

The Chamber Choir, conducted by Henry Euffa, gave a concert in the Carnegie Chamber Music Hall on the evening of March 7. The ensemble is made up of eight mixed voices. The program consisted of works by Pergolesi, Mozart, Hassler, Schubert, Wolf, Schumann, Brahms, Debussy, Nash, Cain, Purcell, Dvorak, Mussorgsky, Gretchaninoff, Rachmaninoff and Weinberger. Victoria Danin was the accompanist.

Gloria Maria Makes Recital Debut

Gloria Maria, eleven-year-old Brazilian pianist, made her New York debut in the Carnegie Chamber Music Hall on the afternoon of March 17. Of first importance on her program was the concerto in A by Mozart, in which she was assisted by members of the NBC Symphony conducted by Henri Nosco. Miss Maria also played works by Schumann, Liszt, Chopin, Mignone, Pinto, Albeniz, and Falla.

Haitowitsch Plays at Waldorf Astoria

Abram Haitowitsch, violinist, familiar to New York audiences for many years, gave a recital in the Waldorf-Astoria on the evening of March 10, with Vladimir Padwa at the piano. Mr. Haitowitsch played the Mozart A Major Concerto, the Bach Chaconne, and works by Dvorak-Kreisler, Beethoven and others. The program ended with Leopold Auer's Variations on Paganini's Twenty-fourth Caprice.

Tuthill School for Oratorio Gives 'Hora Novissima'

The Tuthill School for Oratorio, James A. Brown Tuthill, director, presented Horatio Parker's 'Hora Novissima' in the Carnegie Chamber Music Hall on the evening of March 28, with Mr. Tuthill conducting. The soloists were Alba Clawson and Augustine Jaquillard, sopranos; Mary Boyd and Mary Frances Lehnerts, contraltos; James Coke, Curtis, tenor, and Frank Kraus and Clarence Maclean, basses. Alba Clawson and Alice Wightman accompanied.

Frank Chamberlin Gives Song Program

Frank Chamberlin, baritone, who has been heard in oratorio, gave a song recital in the Carnegie Chamber Music Hall on the evening of March 19, with Oliver Herbert at the piano. Mr. Chamberlin offered a well chosen program which began with an Italian group ending in 'Per me Giunto' from Verdi's 'Don Carlos'. The second group was of songs by Schumann, Brahms, Schubert, Wolff and Strauss, and the third, of French works. A closing group was in English. Mr. Chamberlin exhibited once more an excellent voice under good control and sang with understanding throughout his program.

Lillian Fine Gives Song Recital

Lillian Fine, who designates herself a mezzo-soprano, appeared in recital in the Carnegie Chamber Music Hall on the evening of March 26. Her program was an interesting one, beginning with a group of songs by Martini, Gretry and Marcello. Four Schubert songs closed the first half

of the concert. Works by Joaquin Nin and Falla, which opened the second half, were the most interesting contributions of the evening and the closing group of folk songs and spirituals were also well received. Milne Charnley was the accompanist.

Juilliard School Gives Composition Concert

A concert of compositions by holders of fellowships in composition at the Juilliard Graduate School was given in the school auditorium on the evening of April 3. The concert was in co-operation with the Composers' Forum Laboratory.

A Sonata for Viola and Piano by Joseph Wood began the program, played by Myrtle Wolsfeld and Harry Franklin. This was followed by Four Songs to Words by James Stephens set by Walter Mouant, and Three Songs by Robert Ward. Donald Dame, tenor, was the singer, and Max Walmer, accompanist. A Trio for Flute, Viola and Bassoon by John Colman was then played by Ruth Freeman, Myrtle Wolsfeld and Bernard Balaban. Following the intermission, Emil Koehler played a piano sonata composed by himself, and Eleanor Brownell, soprano, sang two songs by Cecily Lambert accompanied by the Forum String Quartet. The final number was a Trio for Clarinet, 'Cello and Piano by Donald Fuller played by Milton Rosenstock, Joseph Tekula and Vivian Rivkin.

Bach's 'St. John' Passion Presented by Cantata Singers

In an uncut version with the original German text, Bach's 'St. John' Passion was sung by the Cantata Singers in All Souls Unitarian Church under the leadership of Arthur Mendel on the evening of April 4. Mr. Mendel reproduced as far as possible the conditions under which the work was originally given in the St. Thomas-kirche in Leipzig, by having his chorus of thirty-voices, soloists and a small orchestra in the organ loft of the church. The performance was an excellent one in every respect and the surroundings added much to the intrinsic beauty and dignity of the work. Mr. Mendel conducted efficiently and maintained an excellent balance in all the choral portions. The soloists were Rose Dirmann, soprano; Lydia Summers, contralto; Hans Joachim Heinz and Joseph Victor Laderoute, tenors, and Gean Greenwell and Seymour Matthen, basses. A capacity audience listened in religious silence.

Yves Tinayre Sings at Columbia

Under the auspices of the American Guild of Organists, Yves Tinayre made his third New York appearance in St. Paul's Chapel, Columbia University, on the evening of April 4. The artist presented ecclesiastical works of various composers, familiar and unfamiliar, from the Fourteenth to the Eighteenth Century. He was assisted by Vernon de Tar, organist; Lowell P. Beveridge, director of Chapel Music, Columbia University, and a string quartet of university students.

HELEN BETELLE, pianist. The Barbizon, March 19, evening. MacDowell 'Sonata Tragica', Liszt Fantasy and Fugue and works by Debussy and Chopin.

BERNICE DALZIEL, pianist. Carnegie Chamber Music Hall. March 31, afternoon. Bach-Busoni Chaconne, Chopin Etudes and A Flat Ballade, a group of Scriabin Preludes, Debussy's 'The Children's Corner' and pieces by Griffes and Falla.

MARTHA HUTCHESON NORTON and WALTER SCHOENEWEIS, duo-pianists. The Barbizon, April 2, evening. Mozart D Major Sonata, Rachmaninoff Suite and works by Debussy and Reger.

JUAN NAZARIAN, pianist. Hubbell Auditorium, Steinway Hall. April 5, evening. Beethoven's Sonata, Op. 27, No. 2. Bach Prelude and Fugue in D Minor, and works by Brahms, Schubert, Chopin and others.

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At the Final Concert of the Griffith Music Foundation Series, When Marian Anderson Sang, Are (Left to Right) Mrs. Henry Barkhorn, Vice-President of the Essex County Symphony Society; Mrs. P. O. Griffith, President, and Miss Anderson

ESSEX COUNTY SOCIETY PLANS ITS FIFTH SERIES

Smallens to Conduct Symphony for Third Year—Marian Anderson to Sing at Opening Concert

NEWARK, N. J., April 4.—Announcement of the fifth annual series of outdoor concerts by the Essex County Symphony Society has been made by Mrs. P. O. Griffith, president. For the third consecutive year Alexander Smallens will conduct the orchestra of 100 local and New York men.

Marian Anderson, contralto, will make her third appearance in Newark in two years, opening the series at the Schools Stadium on the evening of June 3. She will be followed by Mischa Elman, violinist, on June 10; Lauritz Melchior and Helen Traubel on June 17, and Rudolf Serkin, pianist, on June 24. As usual, subscription prices for the series will range from one to five dollars. The average attendance is above \$15,000, and a record of 23,000 was established at one concert last season.

Co-operating with the Symphony Society in promoting the concerts will be the College Women's Club of Essex County, the Jersey City College Club, Belleville Women's Club, Catholic Daughters of America, Catholic Young Women's Club, Northern New Jersey Region of Hadassah, Junior League of

Newark, Little Falls Women's Club, the àKempis, the Mercier Club of Montclair, the Woman's Club of Elizabeth, Contemporary of Newark, Woman's Club of Bloomfield, Woman's Club of the Oranges, YM & WHA, YWCA of Newark, and the New Jersey Urban League.

In addition to Mrs. Griffith the officers of the society include Mrs. Henry Barkhorn and Harry Friedgut, vice presidents; Mrs. Irving Blum, secretary; P. O. Griffith, treasurer, and Hugh S. Barnes, trustee. Mr. Friedgut is managing director. P. G.

Emily Roosevelt Is Soloist with Norwalk Symphony

Emily Roosevelt appeared as guest soloist with the Norwalk Connecticut Symphony under Edward Kreiner in Norwalk on Feb. 27. On March 1, Miss Roosevelt was heard singing Vittorio Giannini's 'Triptych' with the Durieux Ensemble at Town Hall in New York, and also made four appearances with the New York Civic Orchestra.

Mario Cozzi to Tour South America

Mario Cozzi, American baritone, after his debut at La Scala Opera in Milan and his subsequent American appearances with the San Francisco and La Scala Opera companies, left New York with Anthony Moratto, coach, on Jan. 25 for a South American concert tour. He will be away for one year.

ANDERSON RETURNS IN NEWARK RECITAL

Contralto Appears Second Time in Griffith Series—New Jersey Artists Heard

NEWARK, April 5.—Marian Anderson's second appearance in the Griffith Music Foundation concerts again brought a record-breaking audience to the Mosque Theatre on March 27. The accompaniments of Kosti Vehanen were excellent.

On March 25 the Griffith Music Foundation presented the winners in the 1940 New Jersey Artists Contest in recital at the Griffith Auditorium. Those heard were Norman Goldblatt, violinist; Warren Leslie Harr, baritone, and Robert Milton Ruda, pianist.

A concert on March 20 at the Mosque Theatre brought Josephine Antoine, soprano, and John Brownlee, baritone, both of the Metropolitan Opera Company. A capacity house attended.

Accompaniments were played by John Ahlstrand and Ivor Newton. Frederick Wilkins was the flutist in the coloratura arias.

A performance that will not soon be forgotten was given by Artur Rubinstein March 13 at the Mosque Theatre under the auspices of the Griffith Music Foundation.

Under the chairmanship of Mrs. P. O. Griffith, president of the Griffith Music Foundation, the Red Cross roll-call was ushered in recently with a performance by Ruggiero Ricci of the Mendelssohn Violin Concerto accompanied by a symphony orchestra conducted by Alexander Smallens. The musicians, members of Local Sixteen of the A. F. of M., gave their services gratis. PHILIP GORDON

CITY SYMPHONY BEGINS NEW SERIES OF CONCERTS

Barbirolli, Sevitzy, Lemay, St. Leger, Golschmann, Kindler, to Continue WPA Events

In the new series of WPA sponsored concerts by the New York City Symphony, which began on March 31 with a concert conducted by Frank Black in Carnegie Hall and sponsored by Mayor La Guardia and Newbold Morris, president of the City Council, six remain to be given.

On April 7, Fabien Sevitzy, conductor of the Indianapolis Symphony will make his New York debut, conducting the New York City Symphony. John Barbirolli, conductor of the New York Philharmonic-Symphony, will appear on April 14, followed by Paul Lemay, conductor of the Duluth Symphony, on April 28. This will also be Mr. Lemay's first appearance in New York.

Hans Kindler, conductor of the National Symphony, will lead the orchestra on May 5; Frank St. Leger, conductor of the Metropolitan Opera Orchestra, on May 12; and Vladimir Golschmann, conductor of the St. Louis Symphony on May 19. Horace Johnson is project manager.

Alice Martz Wins Fraternity Piano Prize in Chicago

CHICAGO, April 5.—Alice Martz, pupil of Rudolph Ganz, won the piano contest held by Rho Chapter of Phi Mu Alpha Sinfonia fraternity with her performance of John Alden Carpenter's Concertino for piano and orchestra on

March 1. The prize was \$75. The judges were Frederick Stock, Hans Lange and Rudolph Reuter. Other pianists competing were Sam Raphling, Robert Sandy and Anna Louise de Ramus. C. Q.

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BARLOW ENDS FIRST BALTIMORE SEASON

Symphony Closes Twenty-Fifth Year—Grainger Is Soloist at Final Concert

BALTIMORE, April 5.—The Baltimore Symphony closed its twenty-fifth season, the first under Howard Barlow, on March 17 at the Lyric.

A capacity audience, with many standing, cheered the conductor and the orchestra at the conclusion of the all-Wagner program. The program included Siegfried's 'Rhine Journey', the 'Siegfried Idyll', the two 'Lohengrin' preludes, the 'Venusberg Music' and 'Bacchanale' from 'Tannhäuser', in which the Baltimore Music Club Chorus, Franz Bornschein director, was heard; the 'Prelude and Love Death' from 'Tristan und Isolde' and the 'Ride of the Valkyries'.

The series for Young People closed its seventeenth season on March 16 at the Lyric. The high point of interest

was the distribution of awards and honors to those who had competed in the essay contest. Nancy Townley, nine years, was given the medal; honorable mention was given to others. The prizes were awarded by the Mayor of Baltimore, Howard R. Jackson.

National Symphony Appears

The National Symphony, with Hans Kindler conducting, and with Percy Grainger as piano soloist, appeared on March 28 at the Lyric before an enthusiastic audience. Mr. Grainger played the rhythmically interesting Concertino by John Alden Carpenter and also Fauré's Ballade. His contribution as composer, a setting for brass and woodwind called 'Duke of Marlborough Fanfare', is impressive. The program began with a Frescobaldi Toccata and had as its principal item Brahms's Fourth Symphony.

FRANZ C. BORNSCHEIN

Vronsky and Babin to Appear in Hawaii

Vitya Vronsky and Victor Babin, two-piano team, will sail for Honolulu on April 17, for their first recitals in the Hawaiian Islands.

Peoria Choruses Offer Interesting Programs



OberKoeller Studios

The Stephen Foster Singers of Manual Training High School of Peoria, as they appear in Concert: (Seated, Left to Right), Helen Sommerville, Mary Miller, Margaret Heitzman, Margaret Hernandez, Elizabeth Lahne, and (Standing), Betty Lorch, Helen Naisen, Bette Andre, Dorothy Schoenheider, Phyllis Egert and Helen Byers

PEORIA, ILL., April 5.—Choral singing has received a decided impetus during the past year or so, with two outstanding groups being heard, not once, but a good many times this Spring.

The Stephen Foster Singers, the ten best girl singers chosen from among 200 in the vocal department of Manual Training High School, gave their fifteenth program, under Ginevra Chivington, for the Central Illinois Teachers' Association on March 9. Garbed in costumes of the Civil War period, their repertory includes, 'I Dream of Jeannie', 'Carry Me 'Long', 'Some Folks Do', 'Come Where My Love Lies Dreaming', 'My Old Kentucky Home', 'Oh Susannah', 'Old Folks at Home' and 'Beautiful Dreamer'. They have a beauty of tone and balance of parts rarely heard in high school voices.

Unusual Music Sung

During March the Medievalists, a new group of twenty men and women members of the Amateur Musical Club, who have been trained under the direction of Father Kern in early polyphonic music, gave their first program, presenting choral works from the Sixteenth and Seventeenth centuries before a large audience at Woodruff Hall. Among unusual works heard were: Anerio's 'Hymn to the Virgin', dating from about 1580; Nanino's 'This Glad Day'; an adaptation of the Nicene Creed, by Antonio Lotti ('Crucifixus'); and a choral setting of the 116th Psalm, 'Praise the Lord', by L. Viadana (1590).

The Bach choral prelude, 'Come, Sweet Death', was given by a talented young musician, Evelyn Strassburger, in a special piano arrangement by William E. Donovan of the Bradley School of Music, heard for the first time. Works by Brahms, Bach, Chopin and Debussy were also given by Miss Strassburger, the program concluding with MacDowell's Concerto in A Minor, played by Esther Wilson, piano, with Clara Rees providing the accompaniment in a transcription for organ.

In addition, the Choristers, Harold Stumbough directing, of about thirty mixed voices, gave their first Spring program at the Howett Street Christian church, presenting a diversified list of songs including works by Oley Speaks, Victor Herbert, Clokey, Friml, Nevin and Lutkin. Vesper services at Westminster Presbyterian church, by the church a cappella choir, under Eva Kidder, and guest organizations continue to draw enthusiastic listeners. Each year this choir together with the adult choir of Westminster of 150 voices

combine in singing the 'American Ode' by Richard Kountz.

An outstanding Vesper service also has just been heard at the Universalist Church, those taking part including the a cappella choir of Woodruff High School, boys' and girls' ensembles, and the church adult choir directed by Anna Ellis Todd, with Claudia Burkhalter, eminent organist, accompanying.

HELEN HARRISON MILLS

Anne Mundy Plays with Central Florida Symphony

WINTER PARK, FLA., April 5.—At the Central Florida Symphony's third concert, conducted by Alexander Bloch, in the High School Auditorium on March 12, Anne Mundy, pianist, appeared as soloist in Rachmaninoff's Piano Concerto No. 2. The program also listed the Prelude to Wagner's 'Lohengrin', and Beethoven's Symphony No. 3. Miss Mundy was heard again in the concerto with the orchestra on March 20 in Sarasota, Fla.

Steven Kennedy Sings in Washington

Steven Kennedy, baritone, appeared in concert in Washington, D. C., on Feb. 1 as the second artist on a series of three concerts at the Hotel Shoreham. Mr. Kennedy also sang in Blacksburg, Va., the latter part of February. In March he was scheduled to appear in Richmond.

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CHICAGOANS HEAR MOORE AND NOVAES

Soprano and Pianist Appear with Symphony Under Baton of Stock and Lange

CHICAGO, April 5.—Easter Sunday afternoon, March 24, found Grace Moore, soprano, in glorious voice as she made her first appearance with the Chicago Symphony, Dr. Frederick Stock, conducting.

In the 'Air de Lia', from Debussy's 'L'Enfant Prodigue', Miss Moore projected the contents with imaginative insight, the voice entirely subject to her wishes and a beautiful tone color and richness. This was followed by Duparc's 'Phidylé', in which the same imaginative qualities were apparent. 'One Fine Day' from 'Madame Butterfly', by Puccini, and 'The Jewel Song' from Gounod's 'Faust' were interpreted with full realization of their dramatic worth as well as vocal content. As encores, Miss Moore sang songs by Roger Quilter and Albert Hay Malotte.

In addition to the accompaniments for the singer, the orchestra played Dohnányi's Suite for Orchestra, Op. 19; selections from Berlioz's 'The Damnation of Faust' and the overture to Auber's 'La Muette de Portici', all of which Dr. Stock conducted with vivacity.

It has become traditional with the

Chicago Symphony, during Holy Week to play music of religious significance. Dr. Stock conducted the Thursday and Friday concerts, March 21 and 22 with that tradition in mind:

'Procession of the Knights of the Holy Grail', from 'Parsifal'.....Wagner
'La Queste de Dieu', from 'La Légende de Saint-Christophe', Op. 67.....d'Indy
Tone Poem, 'Ecce Homo'.....Borowski
Overture, 'The Russian Easter', Op. 36

Rimsky-Korsakow
Symphonic Poem, 'Les Eolides'.....Frank
'Good Friday Spell', Transformation Scene and 'Glorification', from Act III, 'Parsifal'.....Wagner

Felix Borowski's tone poem, 'Ecce Homo', was the least familiar item on the program, but it fitted in well with the other works. Its mood of quiet exaltation, dignity and clarity of thought were impressive.

'La Queste de Dieu' was interpreted with all its wealth of coloring, and Frank's 'Les Eolides', although of pagan content, sustained the spiritual character of the program. Applause was not encouraged, but the beautiful interpretation of the 'Procession of the Knights of the Holy Grail' and the 'Good Friday Spell', 'Transformation Scene and 'Glorification', from Act III of Parsifal, and the overture to Rimsky-Korsakoff's 'The Russian Easter', could not be too silently appreciated, although demonstrations were not prolonged.

Guimar Novaes, pianist, was guest artist with the Chicago Symphony, Hans Lange, conducting, for its March 26 concert:

Overture to 'Die Geschöpfe des Prometheus'.....Beethoven
Symphony No. 100, G Major (Military)
Haydn
'Nights in the Gardens of Spain'.....Fallas
Symphonic Variations.....Frank
'La Mer'.....Debussy

The closest communion between the artist and orchestra prevailed in the interpretation of 'Nights in the Gardens of Spain'. Mr. Lange's support of Miss Novaes's interpretation was of a rare delicacy, and throughout, orchestra and pianist played with true inspiration.

After intermission, Miss Novaes returned to play the Franck Variations, again revealing consummate artistry.

The orchestra gave an opulent reading of Debussy's 'La Mer', richly colored and of prismatic brilliance. Haydn's Symphony and the Overture of Beethoven were played with fine regard for their classical structure.

Roy Harris Work Applauded

On March 28 and 29 the Symphony conducted by Hans Lange presented the following program:

Concerto Grosso No. 6 in G Minor.....Handel
Symphony No. 3 (In One Movement).....Harris
Symphony No. 6.....Tchaikovsky

Roy Harris's Symphony No. 3 (in one movement) played by the orchestra for the first time, had vigor and sturdi-

ness and displayed original treatment. The closing passages of the symphony, especially, contained moments of breathtaking beauty, and swept along to a splendid climax. The symphony contains long lines of thought, brusque and incisive, but so handled as to elicit admiration for its striking differences. Mr. Lange gave a superb reading of the score and the audience was most profuse in its approval. Mr. Lange brought Mr. Harris forth to share in the appreciation, the composer taking bows alone, as applause continued.

Mr. Lange gave an inspired reading of the Sixth Symphony of Tchaikovsky, delving deeply into its contents and bringing forth new beauties and a fresh viewpoint, exciting and stimulating. The concert began with a closely-knit, well-modulated interpretation of Handel's Concerto Grosso, each movement having a finish and precision, in keeping with the strictest classical demands.

CHARLES QUINT

VISITING ARTISTS ENTERTAIN CHICAGO

Milstein, Briselli, MacDonald, the Maier, Ted Shawn and Group Appear

CHICAGO, April 5.—Unalloyed enthusiasm prevailed at Nathan Milstein's violin recital on March 25 in Orchestra Hall. The stage lights were dimmed, but the audience remained to applaud, although Mr. Milstein had indicated some time before that his bowing arm was tired. It might well have been, as he had just finished an exhausting program, supplemented with numerous encores, and all played with such consummate artistry that the enthusiasm was well deserved. Mr. Milstein had the excellent assistance of Arthur Balsam at the piano.

At Orchestra Hall on March 17 Iso Briselli, young violinist, also won well-earned praise for his artistic playing of a difficult program which included the Brahms Sonata in A Op. 100; Veracini's Sonata in A Minor; 'Poème', by Chausson; Chaconne, by Bach, and shorter numbers. Well-sustained tone, depth of feeling and intuitive artistic sense prevailed throughout.

Napoleon Reed gave a program at Kimball Hall, the baritone singing with smooth, rounded tone, dramatic feeling, and the poise and assurance of a veteran artist.

Ilse Moren, pianist, made her American debut in Kimball Hall on March 27. Miss Moren has an excellent technical

foundation but her development artistically has not yet reached the point where she can convey her interpretations with conviction.

Jeanette MacDonald, soprano, made her first bid in Chicago for serious consideration as a concert singer when she appeared in Orchestra Hall on March 29, before an audience that had bought out the entire house shortly after tickets were put on sale. Her program contained operatic arias, Lieder, folk songs and art songs, upon all of which she brought the full resources at her command to bear. She has evidently striven hard to attain recognition as a concert artist and her efforts were most commendable. The voice had the warmth, color, ample range and she sang with a good sense of style. She was accompanied by Giuseppe Bamboschek.

Guy and Lois Maier, duo-pianists, were heard in recital on March 18 at the Arts Club under the auspices of the Musicians' Club of Women. The Maier had ample opportunity to show the unanimity of thought and purpose in their work, playing with even, limpid tone in the Mozart D Major Sonata. Also included in the program was Mr. Maier's own arrangement of six of the Brahms 'Liebeslieder' Waltzes, the vocal part being cleverly combined with the instrumental in his arrangement.

Listed as its final appearance, the Ted Shawn ensemble entertained a capacity house on March 17 at the Studebaker Theatre.

CHARLES QUINT



Stephan
HERO
Violinist



Hilda
OHLIN
Soprano



Giuseppe
BALESTRIERI
Tenor



Ardelle
WARNER
Contralto



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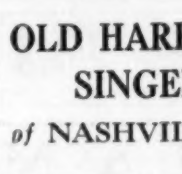
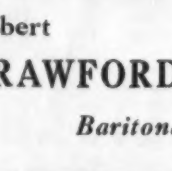
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TAYLOR
Tenor



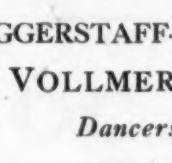
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CLEVELAND FORCES HAIL THREE SOLOISTS

**Pons, Hofmann and Fuchs
Heard—Rodzinski, Kostelanetz
and Ringwall Conduct**

CLEVELAND, April 5.—The celebrated pianist, Josef Hofmann, was soloist with the Cleveland Orchestra at the eighteenth pair of regular symphony concerts on March 21 and 23. Both performances attracted overflow audiences to hear his dazzling performances of the Schumann Concerto in A Minor. Dr. Rodzinski conducted an Easter program which included the Prelude to 'Parsifal'; Mendelssohn's Symphony No. 5, the 'Reformation'; and Rimsky-Korsakoff's Overture, 'The Russian Easter'. The symphony was enthusiastically received and Dr. Rodzinski had his men rise several times to share in the hearty applause.

The fourth concert by the orchestra in the All-Star Popular series given in Public Hall, featured Lily Pons and André Kostelanetz, on March 17. An audience of over 8,000 cheered its approval. Miss Pons was most generous and added several encores to 'Caro Nome', from 'Rigoletto'; 'Roses d'Ispahan', by Pauré; 'Villanelle', by del Acqua; the 'Bell Song' from 'Lakmé', and the 'Mad Scene' from 'Lucia'. The flute obligatos were played by Maurice Sharp, first flutist of the orchestra. Mr. Kostelanetz conducted the

Overture to 'Der Freischütz' by Weber; 'The Afternoon of a Faun', by Debussy, and the Suite from 'The Fire Bird', by Stravinsky.

Commemorate Tchaikovsky Centenary

On March 18 Dr. Rodzinski conducted the orchestra in a special concert commemorating the hundredth anniversary of the birth of Tchaikovsky. Olin Downes, distinguished commentator and music editor of the New York Times, discussed the life and works of the composer. Josef Fuchs, concertmaster of the orchestra, gave a brilliant performance of the Concerto in D. The overture-fantasy 'Romeo and Juliet', and the 'Pathetic' Symphony completed the program. The audience was stirred to exceptional enthusiasm by Dr. Rodzinski's vivid delineation of the symphony. This concert was given for the organization The Friends of the Orchestra.

Severance Hall was filled to capacity for the eleventh Twilight Concert on Easter Sunday afternoon. The program selected by Rudolph Ringwall, associate conductor, opened with the 'Good Friday Spell' from Wagner's 'Parsifal', and the 'Prelude and Love Death' from 'Tristan and Isolde'. The remainder of the program included 'On Hearing the First Cuckoo in Spring' by Delius; the Overture to 'The Merry Wives of Windsor' by Nicolai; 'The Dance of the Hours', from 'La Gioconda', by Ponchielli; Mussorgsky's 'Gopak' and Moszkowski's 'Valse Celebre'. Dr. Rodzinski and the orchestra left on March 25 for a short tour. W. H.

Ernest McChesney Opens Spring Concert Tour

**Tenor Will Appear with Minneapolis
Symphony—To Be Soloist in Pierné
Choral Work**

Ernest McChesney began his April concert schedule with recitals at the Carteret School, West Orange, N. J., on



Ernest McChesney

April 3 and at State Teachers College, Clarion, Pa., on April 5. Norwalk, Ohio, heard him on April 8 en route to Minneapolis, where he will make two solo appearances with the Minneapolis Symphony on April 12 and 14.

During the rest of the month he will sing at Watertown, S. D., on April 16; on the 22nd at Towanda, Pa.; on April 25 at Hamilton, N. Y., at Colgate University; on April 29 and 30 at Mississippi State College. Among early May engagements is one in Elkins, W. Va., on May 3. On May 17 he will be a soloist in Pierné's 'Children's Crusade' in Springfield, Mass. Mr. McChesney will make a transcontinental tour in 1940-41.

'ST. MATTHEW' PASSION SUNG IN PITTSBURGH

**Baird Conducts Bach Choir with James
Melton as Narrator—Many Re-
citals Attract**

PITTSBURGH, April 5.—The Easter-tide presentation of Bach's 'St. Matthew' Passion by the Bach Choir under John Julius Baird's direction was more successful than ever before. James Melton was the narrator, and members of the choir, Elizabeth Osterloh, Sarah Jamison Logan, James Hayden and James Achtzehn, sang other solo parts.

Pescha Kagan played a piano recital for the Twentieth Century Club, a Poulenc Toccata, Beethoven Sonata, Op. 31 in B Minor, the Schumann Fantasy and Debussy's 'L'Isle Joyeuse'.

Ted Shawn and his male dancers presented his 'The Dome' to an admiring audience, and Argentinita gave a good performance under May Beegle's management. This impresario also presented Vladimir Horowitz in a magnificent piano recital; works of Beethoven, Scarlatti, Ravel, Chopin, and Liszt formed the monumental program. The monthly reception of the Art Society brought Kirsten Flagstad in a recital of songs of Wagner and Bach, Swedish and Norwegian songs, ably accompanied by Edwin MacArthur.

Simon Barer was the new artist presented by the Young Men and Women's

Hebrew Association. He played works of Scarlatti, Chopin and Liszt. The concert of the New Friends of Music brought Viennese music played by the duo-pianists Karl Ulrich Schnabel and Leonard Shure; Schubert duets, the Mozart D Minor Sonata, and songs of Mozart and Beethoven, sung by Elisabeth Schumann. J. FRED LISSFELT

JASCHA HEIFETZ BEGINS SOUTH AMERICAN TOUR

**Violinist Gives First Concert in Ciudad
Trujillo—Will Be Heard in ,
Ten Countries**

Jascha Heifetz, violinist, left Newark Airport on March 28 for the most comprehensive concert tour of Latin American countries ever undertaken by a musical artist. Accompanied by Mrs. Heifetz and Emanuel Bay, his accompanist, he left Miami on March 30 for Ciudad Trujillo, Dominican Republic, where he gave his first concert. His tour will take him to thirty-five cities in ten Latin American countries, for more than sixty concerts during a three-month period.

Dr. William Berrien, chairman of the Conference on Inter-American Relations in the Field of Music, has invited the violinist to submit an unofficial report to the conference, containing his opinions on the type of American musical artists who can perform successfully for South American musical audiences as well as the amount of United States and Latin American music he thinks it would be possible to introduce in concerts there.

Kolisch Quartet, Don Cossacks and Kipnis Appear in Pittsburgh

PITTSBURGH, April 5. — The New Friends of Music presented the Kolisch String Quartet for a recent concert. They played a Schubert Quartet, Haydn Quartet, Op. 64, No. 5, and the Brahms Quintet, Op. 115, with the clarinetist, Augustin Duques. Replacing the Mozart's Boys Choir were the Don Cossacks under Nickolas Kostroff, whose singing and dancing made a good impression. The Young Men and Women's Hebrew Association presented Alexander Kipnis, bass, in an attractive song recital. J. F. L.

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DALLAS SYMPHONY RE-ENGAGES SINGER

Conductor Ends Season with
Fifth Pair of Concerts—
Julia Smith Suite Heard

DALLAS, April 5.—At a recent meeting of the Symphony Society of Dallas, of which T. E. Jackson is president, Jacques Singer was elected to serve again next season as conductor and music director of the orchestra of eighty-three men and women. The following artists were announced for next season: on Nov. 10 and 11, Yehudi Menuhin, violinist; on Jan. 19 and 20, José Iturbi, pianist, as soloist; and on Feb. 16 and 17, the Littlefield Ballet. Two other special events will be added, one for the December programs and the other for the March pair of concerts.

The orchestra, under Mr. Singer, ended a most successful season by giving its fifth pair of subscription programs, on March 17 and 18, at Fair Park auditorium. An interesting event on this program was the rendition of Julia Smith's 'Episodic Suite', with the young Texas composer herself conducting. The suite consisted of five short numbers: 'Yellow and Blue', 'Homage to Griffes', 'Waltz for Little Lulu', 'March' and 'Toccata'.

The program opened with 'Brandenburg' Concerto No. 3, in G, by Bach. Other works given were 'Romeo and Juliet' Overture by Tchaikovsky, Copland's 'El Salon Mexico', 'Prelude and Liebstod' from 'Tristan und Isolde' by Wagner, and two movements, Menuetto and Presto-Adagio, from Haydn's Symphony in F Sharp Minor, 'Farewell'.

Final Youth Concert Given

The last concert, exclusively for youthful listeners, was given by the Dallas Symphony on the morning of March 16, to an audience that overflowed Fair Park auditorium. The program listed works by Rimsky-Korsakoff, Tchaikovsky, Copland, Brahms and Wagner. To conclude the concert the audience sang with the orchestra a group of well known songs by Stephen Foster.

The Student Symphony of Southern Methodist University, ably conducted by Harold Hart Todd, gave a splendid program on the evening of March 20, at McFarlin Memorial auditorium. Bonnie Jean Adams, pianist, was soloist, playing Grieg's A Minor Concerto. Other numbers were Symphony No. 5 in C Minor by Beethoven, Air for G String by Bach; Romanza, by Granados; 'Midsummer Night's Serenade', by Albeniz, and Overture to 'Oberon', by Weber.

MABEL CRANFILL

MUSIC IN ST. LOUIS

Guidi-Steindel Quartet and Assisting
Artists Heard in Concert

ST. LOUIS, April 5.—The third concert in the chamber music series being given under the Auspices of the Ethical Society took place on Feb. 29 at Sheldon Memorial Hall. Ruth Napier, pianist, and Edward Murphy, French horn player, joined the Guidi-Steindel Quartet in a program of unusual interest. The highpoint of the evening was Brahms's Horn Trio, played by Messrs. Guidi, Murphy and Miss Napier. The artists revealed superb musicianship. Other works were by Beethoven and Suk.

Over 600 students from Catholic High Schools presented their third annual

choral concert at the Municipal Opera House on March 8.

José Echaniz appeared as the featured artist in the concert by the Washington University Chorus, which took place in the Gold Room of the Jefferson Hotel recently.

Commemorating the eightieth birthday of its founder, Lizzie H. Drey, members of the Ladies Friday Musical Club presented a program of unusual variety and attainments at Harrison Hall, Temple Israel. H. W. C.

'TRAVIATA' IS GIVEN BY DALLAS INSTITUTE

Southern Methodist University
and Hockaday Music School
Present Operas

DALLAS, April 5.—Verdi's 'Traviata' was given by Hockaday Institute of Music on March 14 and 15 at the Circle Theatre, in modern dress, with modern scenery and other modern touches. It was under the capable direction of Ivan Dneprov, head of the Hockaday Institute, and was sung in Italian.

It was originally planned that Virginia Lucas and Pauline Bywaters should sing Violetta but an attack of laryngitis made it impossible for Miss Lucas to sing the last two acts at the first performance. Mrs. Bywaters stepped into the breach and sang the entire role on the second evening. Alfredo was sung by Tom Cranfill; Chris Roper was heard as Germont Père, and Florence Volk was the Flora. Others taking part were Theresa White, C. C. Convers, Will Kennedy, Floyd Gray, Kenneth Booth and Wilton Blutworth. The choral work was capably handled by the Schola Cantorum and members of the Hockaday Institute chorus. Hyman Charninsky conducted.

As is its annual custom, the School of Music of Southern Methodist University, of which Dr. Paul Van Katwijk is dean, gave as its operatic offering on March 8 and 9, Franz Lehar's operetta, 'The Merry Widow'. The performance was staged and directed by Thomas S. Williams, head of the voice department; dances were by Georg Frierson; sets by Jos. B. Rucker, Jr., and E. J. Simmons.

Cora Canning, a former pupil of Mr. Williams, came from New York to sing the role of Sonia; Bob McDonauld, tenor, was the Viscount; Evelyn Myrphree, mezzo-soprano, sang Natalie; Wimberly Goodman, Baron Popoff, and Paul Matthews, Prince Danilo. The orchestra of thirty-two pieces was under the direction of Dr. Van Katwijk.

The Music Committee of the Dallas Woman's Club, of which Mrs. Harry H. Fugate is chairman, presented Ira Mae Nethery, harpist, and Lois Risley, flutist, in a varied program on the morning of March 12, at the club. The artists gave two groups together; Miss Risley played Handel Sonata No. 1, in E Minor, accompanied by Ruth Carlton, and Miss Nethery gave a group of compositions of Salzedo.

MABEL CRANFILL

Norman Gordon to Sing with Scranton
Philharmonic

Norman Gordon, bass-baritone of the Metropolitan Opera, who will make a concert tour after the close of the opera season, will be soloist with the Scranton Philharmonic in the Verdi 'Requiem' on May 7.

Risë Stevens to Appear In Buenos Aires Season

Metropolitan Opera Singer Will Take
French, German and Italian Roles
at Teatro Colon

Risë Stevens, mezzo-soprano of the Metropolitan Opera, will sail on June



Risë Stevens

14 on the Uruguay for South America, where she has been reengaged by the Teatro Colon in Buenos Aires for the French, German and Italian "seasons". She will sing the title role of Dalila in 'Samson and Dalila' and the Ice Queen in Weinberger's 'Schwanda'. Miss Stevens will also be soloist in Beethoven's 'Missa Solemnis'. Before returning to the Metropolitan for her third season,

she will appear for the first time next Fall with the San Francisco Opera Company in an English performance of 'Rosenkavalier' and as Amneris in 'Aida'.

An extended cross-country concert tour from Feb. 5 through March 12 included appearances in Boston; Washington, D. C.; York, Pa.; Denton and Corsicana, Tex.; Topeka, Kansas; Lincoln and Omaha, Neb.; and La Crosse, Wis. Miss Stevens also was on tour with the Metropolitan Opera, singing in 'Rosenkavalier' in Baltimore on March 26 and in Boston on the 28th.

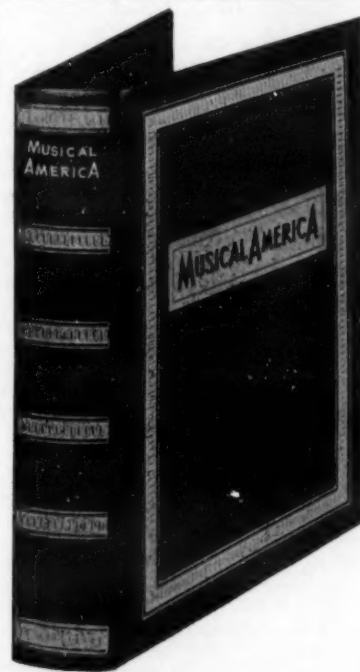
Miss Stevens's final appearance at the Metropolitan this season was as Cherubino in the revival of 'The Marriage of Figaro', in its first performance.

Robeson to Sing at Newburgh, N. Y.

Paul Robeson, baritone, will give his first recital since his return to America after four years in Europe, in Newburgh, N. Y., on April 16, under the auspices of the Three Arts Society. Mr. Robeson will make a cross-country tour next Fall under the direction of the Metropolitan Musical Bureau. The tour opens on Oct. 9 at Rutgers University, Mr. Robeson's alma mater, at New Brunswick, N. J.

Eugenie Limberg Presented at MacDowell Club

Eugenie Limberg, violinist, winner of the MacDowell Club Young Artists Contest, was presented in a recital at the MacDowell Club on March 28. On March 1, Miss Limberg was the violin soloist with the Durieux Chamber Music Ensemble at Town Hall. On March 20, she was violin soloist at the performance of 'The Passion According to St. Matthew' at St. Bartholomew's Church.



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Orchestral Concerts

(Continued from page 20)

birth, and those who were present will long preserve the memory of a performance by Mr. Horowitz with the inspiringly sympathetic co-operation of Mr. Barbirolli and the orchestra that was launched and maintained throughout on a rarely attained plane of truly creative playing.

In view of the mauling to which this work is subjected all too frequently and the noisy bombast into which the first and last movements degenerate at the hands of those who regard them merely as vehicles for the exploitation of sensational technical prowess it came as a fresh illumination to hear every phase of the music of those movements treated with the most meticulous solicitude for its just proportions and its utmost finesse in projection. Mr. Horowitz has the technical capacity and the temperament to tear the music's passion to tatters if he could bring himself to do it. Instead, he played the work with the most amazing variety of significant color effects, with the most penetrating exploitation of its every subtle implication and with a controlling artistic integrity to which few pianists with his colossal technical powers ever submit themselves.

It was a refreshment to the soul to hear the opening strains proclaimed with such majestic dignity and grandeur of utterance as were given them by pianist and orchestra, and, later, to hear the cadenzas treated as logical efflorescences of the musical development rather than interpolated display episodes. After the Slavic opulence of color of the first movement the Andantino came as an interlude of sensitively poetic mood before the barbaric splendor of the final Allegro was unreined with a driving rhythmic impetus that was all the more compelling because held so unfailingly under control. And then Mr. Horowitz hurled forth the closing climactic passage of octaves in a sheer frenzy at breath-taking speed.

Mr. Barbirolli's handling of the orchestral score and the difficult task of co-ordinating his forces with the solo instrument was a no less noteworthy achievement in its way than Mr. Horowitz's projection, artistically aristocratic but of none the less fiery sweep and power of the piano part. Storms of applause brought soloist and conductor back to bow repeatedly. That Mr. Barbirolli was particularly in the vein that evening had already been indicated by the well-considered performance he had offered of the Handel concerto for string orchestra and the Beethoven symphony.

This concert was repeated without change on Sunday afternoon, when a capacity audience responded with similar enthusiasm. C.

National Orchestra Plays Concerted Works

National Orchestral Association, Leon Barzin, conductor; John Barnett, assistant conductor; soloists, Eudice Shapiro and William Kroll, violinists; Leon Barzin, violist; Victor Gottlieb, cellist; Leonard Shure, pianist; Carnegie Hall, March 30, afternoon:

Symphonic Concertante in E Flat,....Mozart
Mr. Kroll and Mr. Barzin
Concerto for Violin, 'Cello and Piano
in C.....Beethoven
Mr. Kroll, Mr. Gottlieb and Mr. Shure
Concerto for Violin and 'Cello.....Brahms
Miss Shapiro and Mr. Gottlieb

Three excellent concerted works formed the program of the National Orchestral Association, two of them not so familiar as the Brahms Double Concerto, which by virtue of its great beauty and despite its enormous difficulties, has become the best known of the three.

The performances throughout the afternoon were of a high order, and the orchestra's playing must have been a source of inspiration to the various soloists. In the Mozart Concertante, Mr. Barzin and Mr. Kroll blended their talents to give a generally distinguished performance and in the vital Beethoven Concerto, Messrs. Kroll, Gottlieb and Shure, gave excellently

integrated readings. The difficulties of the Brahms Double Concerto, were for the most part, handsomely met by Miss Shapiro and Mr. Gottlieb, and again the orchestra put to its credit a remarkably deft execution. Mr. Barzin conducted the Beethoven and Brahms, and Mr. Barnett gave a smooth and vital reading of the Mozart work. The audience was large and very demonstrative. W.

Toscanini Plays 'Aida' Overture

NBC Symphony, Arturo Toscanini conductor. Studio 8H, Radio City, evening, March 30.

Overture to 'The Taming of the Shrew'.....Castelluovo-Tedesco
Symphony No. 2, in F.....Martucci
Overture to 'Aida'.....Verdi
'Roman Festivals'.....Respighi

Of chief interest to the large audience attentive to Mr. Toscanini's Italian program was the first performance anywhere of an overture to 'Aida' which had been discarded by the composer but was recently resurrected by the conductor. After hearing it performed by the excellent players of this orchestra under the exacting baton of Mr. Toscanini it is evident that Verdi was an admirable self-critic. The overture is composed of themes familiar to those who know and love 'Aida', largely taken from the first act, stated and repeated without, however, any really unifying thread. It is a potpourri of inferior craftsmanship, often dramatic and melodic it is true, but containing nothing which would add to the importance of 'Aida' or to Verdi.

The program opened with Mr. Castelluovo-Tedesco's Shakespearean overture which is skilfully orchestrated and contains some pretty material. Martucci's Second Symphony, which followed, seemed even longer after the lengthy overture. But Mr. Toscanini and the orchestra were at great pains to express whatever it was that the composer had in mind. The orchestral brilliance, and clowning, of Respighi's 'Roman Festivals' provided a lively, if not a very noteworthy conclusion. K.

New Friends Again Enlist Schnabel

New Friends of Music Orchestra, Fritz Stiedry, conductor; assisting artist, Artur Schnabel, pianist; Carnegie Hall, March 31, afternoon:

All-Mozart Program
Piano Concerto in A (K. 488); Symphony in C (K. 551), the 'Jupiter'; Piano Concerto in E Flat (K. 482)

Mr. Schnabel made his second appearance with the Orchestra of the New Friends upon this occasion and played with an almost unmatched grace and delicacy. His tone had vitality, without being strained or noisy, and a liquid, purling clarity in heavily ornamented passages. The Adagio of the A Major Concerto was invested with a classic restraint, yet it sang unhindered, and perhaps therefore the more clearly.

The advantages of the smaller orchestra, in both the Concerti and the 'Jupiter' Symphony, were apparent. Here were no great and un-Mozartian masses of sound flung at the hearer, but transparent, lucid readings, chiseled in outline, and of a rare purity. The slow movement of the 'Jupiter' was masterfully played. Indeed, throughout the afternoon, the orchestra played with a delicacy of phrasing and finesse that was a constant tribute to Mr. Stiedry. Mr. Schnabel returned, after the Symphony, again to secure a triumph, in the E Flat Concerto. The audience was one of practically capacity proportions and fervid in its enthusiasm for Mr. Schnabel, Mr. Stiedry and the orchestra. W.

New Series of Civic Concerts Begun

New York Symphony, Frank Black conductor. Carnegie Hall, March 31, evening:
Quartet for Strings in G Minor, arranged for orchestra by Frank Black.....Debussy
'Iberia', Impressions for Orchestra, No. 2.....Debussy
'Ein Heldenleben', Tone Poem.....Richard Strauss

This event marked the inauguration of a new series of symphony concerts sponsored by Mayor LaGuardia and the New York City W.P.A. Music Project in co-operation with Carnegie Hall. The lack of

a soloist would seem to explain the fact that there was a much smaller audience than had attended the concerts of the previous series, the main auditorium being only about two-thirds filled, while the two tiers of boxes were almost entirely unoccupied.

For his expanded version of the Debussy quartet Mr. Black used only the string choir of the orchestra. The work was smoothly played, but whether Debussy's music conceived for four instruments gains through this enlargement of its tonal framework remains a question. The audience evidently approval of it, as Mr. Black was enthusiastically recalled. The tentative reading of Debussy's 'Iberia' suite, on its part, seemed to make little impression upon the listeners, who, however, responded readily to the stronger colors and more obvious dramatic spirit of Strauss's autobiographical tone poem. There was much crudeness of tone in the performance but Mr. Black labored valiantly with the ma-

terial at hand, and the audience rewarded him with hearty applause. C.

Stravinsky Takes Baton

New York Philharmonic Symphony Igor Stravinsky, guest conductor, Carnegie Hall, April 3, evening:

ALL-STRAVINSKY PROGRAM
Symphonic Poem, 'Le Chant du Rossignol'; Suite from 'The Firebird'; 'Le Sacre du Printemps'.

Mr. Stravinsky in beginning a series of four concerts devoted to his music, conducted with surety and authority. There have been more electrical performances of his works, but perhaps none more clear. All of the music of this program came into being in what may be described as the Diaghileff era and was the product of his most fruitful decade, that of 1910-19.

'Le Chant du Rossignol' had not figured on Philharmonic lists since 1925, when Stravinsky himself last conducted it in New York. (Continued on page 34)

Obituary

Walter Logan

CLEVELAND, March 15.—Walter Logan, violinist, composer and a pioneer in radio programs, died here of heart disease on March 11, following a long illness. He was sixty-three years old. Mr. Logan was born in Montreal in 1877, his parents moving to Cleveland soon after his birth. Following his graduation from Oberlin College and Conservatory, he appeared as soloist with the Chicago Symphony and was later concert-master of the St. Paul Symphony. He also taught violin for several years at Northwestern College and established a school of music which he conducted for ten years. He was a close friend of Victor Herbert and is said to have conducted the first performance of 'The Babes in Toyland' in Chicago. He is also said to have been the first person to produce opera over the air, with Fritz Scheff as star. At the time of his death he was musical director of station WTAM.

Lola Beeth

BERLIN, March 28.—Lola Beeth, dramatic soprano, who sang Wagnerian roles in Europe and America, died here on March 18 at the age of seventy-five. She was born in Krakow in 1864, and studied under Marie Dustmann and later with Pauline Viardot-Garcia and Désirée Artôt. Her debut was made in Berlin as Elsa in 1882, and she was a regular member of the company there from 1882 to 1888, when she was engaged by the Vienna Opera. She sang in Vienna from 1888 to 1895, and was then for three months at the Paris Opéra. Engaged for the Metropolitan Opera House in New York, she sang there during the season of 1895-1896. Returning to Europe, she sang in Monte Carlo and Pest and again at Vienna from 1897 to 1902. Following that, until her retirement, she sang only as "guest" in various musical centers. On retiring she made her home in Berlin. C. DEC.

Emilie Marius

BOSTON, March 31.—Mme. Emilie Marius Alexander, former concert singer and teacher of voice, died here on March 27, in her eighty-fifth year. She was made an 'Officier d'Académie' by the French government in 1899, and in 1904 'Officier de l'Instruction Publique'. She is said to have been the first woman to have been so honored. Her husband, James Alexander, a native of Glasgow, died many years ago in Australia. Mme. Marius was a native of France, but had passed most of her life in America.

Dr. Albert Ham

The death is reported in Brighton, England, at the age of eighty-two, of Dr. Albert Ham, for many years a prominent figure in the musical life of Canada, where he was organist of St. James's Cathedral, Toronto, from 1897 to 1935. Dr. Ham

was born in Bath, England, in 1858, and was a pupil of Kendrick Pyne. After holding organ positions in Ilminster and Taunton, he went to Canada. He was the first president of the Canadian Guild of Organists, holding the office for eleven years, and founded the National Chorus of Toronto, which he conducted for twenty-five years. He was a member of the Senate and elocution lecturer at Toronto University. He returned to England in 1936 and lived in retirement at Brighton until his death.

Samuel Thewman

Samuel Thewman, formerly, and for nine years stage director at the Metropolitan Opera house, died in hospital on March 22, after a long illness. He was sixty-eight years old.

He was born in Vienna in 1872, studied at the Vienna Conservatory and later was connected with both the Volkstheater in Hamburg and the Landestheater in Prague. He came to this country in 1920, to become stage director at the Metropolitan where his brother-in-law, the late Artur Bodanzky, was conductor. His choral work, 'Der Abend', was sung by the Friends of Music, of which Bodanzky was conductor, shortly after. He is survived by his wife.

Henri Matheys

DETROIT, March 23.—Henri Matheys, prominent in the musical life of this city for over thirty years, died at his home on March 13. He was fifty-five years old. Mr. Matheys was born in Liège, Belgium, and studied violin at the conservatories of Brussels and his native city. He came to America in 1910 and was a member of the Detroit String Quartet and one of the original members of the Detroit Symphony, besides teaching in various schools. His wife and one son survive.

Charles S. Yerbury

Charles S. Yerbury, who retired four years ago as head of the music department of manual training high school in Brooklyn, after thirty-five years in that school and fifty as music teacher and organist in various Brooklyn schools and churches, died in the Norwegian Lutheran Deaconess's Home on March 7, in his seventy-fifth year. He is said to have been an early teacher of Frederick Jagel, tenor of the Metropolitan Opera.

William T. Flather

WASHINGTON, D. C., March 19.—William T. Flather, organist and instructor, died here on March 18, in his seventy-sixth year. For more than fifty years he was organist of Saint James Episcopal Church, and composed much of the music used there. A. T. M.

Phillip Raymond Culkin

CHICAGO, March 18.—Phillip Raymond Culkin, a member of the Chicago Civic Opera Association, died at his home here on March 1, in his thirty-fifth year. He had also sung in concert and over the air.

ENSEMBLE GROUPS ACTIVE IN CHICAGO

Swedish Choral Club, Illinois Symphony and Lange Con- certs Are of Interest

CHICAGO, April 5.—The Swedish Choral Club, Harry T. Carlson, conductor, was heard in Orchestra Hall on March 27, in 'Missa in Tempore Belli', by Joseph Haydn, with the assistance of Thelma von Eisenhauer, soprano; Esther Goodwin, contralto; Ralph Niehaus, tenor; David Austin, bass.

The Haydn 'Drum Mass' with its background of kettledrums and trumpets, was impressively done by the chorus and soloists. Johan Helmich Roman's 'Jubilate' sung in Swedish by the chorus only, showed the glorious tonal qualities of the chorus at its best. Mr. Carlson has instilled in his singers a responsiveness and an alertness not often found. 'Benedicite', by Ralph Vaughan Williams, magnificent in its proportions, was sung with simplicity and its many difficult rhythmic figures, encompassed with ease. Miss von Eisenhauer sang the single solo part with warm tone and understanding. Stanley Martin, organist, and members of the Chicago Symphony supplied the accompaniments.

Helen Margolyne Sings

On March 25 the Illinois Symphony, Izler Solomon, conductor, gave a concert in the Studebaker Theatre, featuring Helen Margolyne, soprano, and giving the first Chicago performances of Ralph Vaughan Williams's Symphony in F Minor, and 'Dance of the Masked Devil', from 'Poro' (a native African ballet) by Galen Halcomb. Miss Margolyne was heard to excellent advantage in arias and a Strauss Lied.

In their appearance with the Illinois Symphony on March 18, Guy and Lois

Maier played the E Flat Double Piano Concerto of Mozart, again demonstrating their unique ability to translate one another's ideas. Mr. Goldberg gave excellent orchestral assistance in the concerto.

The Orchestra gave a delightful reading of the Haydn 'London' Symphony, the music unfolding with clarity. The second half of the program was devoted to Sibelius's Symphony No. 2.

New Porter Quartet Heard

Hans Lange, associate conductor of the Chicago Symphony, gave the second of three concerts for small orchestra and string quartet at the Crystal Ballroom of the Blackstone Hotel on March 19. The opening number, played by the Philharmonic String Quartet, was a new composition by Quincy Porter, his Sixth String Quartet, a vital, energetic work, effectively presented. Remi Gassmann's Sonata for 'Cello and Piano was second on the program, Mr. Gassmann playing the piano part and Dudley Powers the 'cello. The sonata revealed mature musical thought, and as played by Mr. Gassmann and Mr. Powers proved well worth while. In the Beethoven Sextet for strings and two horns, the Philharmonic String Quartet had the assistance of Phillip Farkas and Helen Kotas. For the final number, Mr. Lange directed a chorus of sixty voices from the Lake Shore Choral Society, as well as Joseph Vito, harpist, and Mr. Farkas and Miss Kotas, in Brahms's four-part songs, Op. 17, for female voices, two horns and harp. Mr. Lange's efforts to assemble interesting, unhackneyed programs for these concerts and the excellence of the performances under his direction are inspiring.

CHARLES QUINT

MILWAUKEE HEARS TWO ORCHESTRAS

Chicago Symphony and WPA Players Appear—Stock Con- ducts Prokofiev Work

MILWAUKEE, April 5.—In the eighth concert given by the Chicago Symphony, Frederick Stock conducting, Milwaukee heard for the first time Prokofiev's 'Peter and the Wolf', with Paul Leyssac as Narrator. 'Le Carnaval Romain', by Berlioz, 'cello solos played by Edmund Kurtz of the orchestra, the Symphony No. 3 in C Minor by Scriabin and the Scenes de Ballet, Op. 52, by Glazunoff concluded the program.

The Wisconsin Symphony of the WPA gave a most satisfactory concert at the Auditorium on Feb. 18, Sigfrid Prager conducting. The program included Rossini's 'Thieving Magpie' Overture, Ponchielli's 'Dance of the Hours', Tchaikovsky's Fourth Symphony, the 'Firebird' Suite of Stravinsky, Ferde Grofe's 'On the Trail' and a premiere, the 'Black Prelude', by Harold Bradley, Jr., of Wisconsin. Marie Truitt, Milwaukee soprano, was the guest soloist, singing a Reger lullaby, the 'Jewel' song from 'Faust' and an excerpt from 'Rodalinda'.

ANNA R. ROBINSON

Metropolitan Opera Quartet to Make Spring Tour

The Metropolitan Opera Quartet, consisting of Josephine Antoine, soprano; Helen Olheim, contralto; Joseph Bentonelli, tenor, and Robert Weede, baritone, will begin a Spring tour on April 29 in Elizabeth, N. J.

Muriel Dickson Begins Tour in Lexington, Ky.

Metropolitan Opera Soprano Also Heard with Cleveland Singers—To Tour in Maritimes

Reviving such favorite old Scottish airs as 'Willie's Gane Tae Melville Castle' and 'Rantin' Rovin' Robin', Muriel



Muriel Dickson

Talbot

Dickson, the Metropolitan Opera's Scottish soprano, opened her Spring tour March 24 in the Memorial Auditorium of the University of Kentucky at Lexington. She was soloist on March 26 with the Singers' Club of Cleveland in their Spring concert in Severance Hall

and gave recitals in Van Wiert, O., and Washington and Latrobe, Pa., Dover, Del., and Cumberland, Md.

The former prima donna of the D'Oyly Carte Opera Company begins her first recital tour of the maritimes on April 15 in Wolfville, Nova Scotia, under the auspices of Acadia University. She will also sing in Halifax, Sackville, Moncton, Campbellton and Fredericton.

Nelson Eddy Resumes Concert Tour

On March 26 Nelson Eddy resumed his concert tour in Charlotte, N. C., and made appearances in Asheville and Washington, D. C. His April schedule includes Boston, Providence, Baltimore, Philadelphia, New Brunswick, Harrisburg, Pittsburgh, Youngstown, Akron, Milwaukee and Cleveland. Back in Hollywood May 1, Mr. Eddy will finish the picture 'New Moon', in which he joins forces with Jeanette MacDonald.

Berkleys to Play Contemporary Sonatas

Two contemporary sonatas will be heard on the program of Harold and Marion Berkley, violin and piano duo, at the Carnegie Chamber Music Hall, on April 15. These are the Sibelius Sonatine in E and the Walter Piston Sonata. Sonatas by Beethoven and Franck also will be played.

Arthur Kent Under Halmans Management

Arthur Kent, bass-baritone, one of the two 1940 winners of a thousand dollar prize and a Metropolitan Opera Company contract through the Metropolitan Opera Auditions of the Air, is under the management of Ray Halmans.

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Orchestral Concerts

(Continued from page 32)

York. Two years later it was on a program of the visiting Cincinnati Symphony, conducted by Fritz Reiner, and then lapsed completely from the active repertoire in Manhattan. The return of the symphonic poem was therefore something to be particularly welcomed by the epicure. In the performance, however, it left hopes and expectations only partly realized. In years of its absence it seemed to have become more episodic and more loosely knit, with more bare spots between the segments of bizarre and striking coloring. It was the least successful of the three works presented.

'The Firebird' made its customary effect. Rumor has it that the composer does not regard this early work as completely representative of him and that it does not stand high in his favor. But there could be no questioning the preference the audience showed for it on this occasion. The performance of 'Le Sacre' did not lack in energy or power, though it shared with all others of recent years a certain diminution of elemental savagery as compared to its introduction to Manhattan at the hands of Pierre Monteux and the Boston Symphony in 1924. There was hearty applause after each of the performances of the evening and a shout or two for "Le Sacre".

Koussevitzky Leads Two 'Sixths'

Boston Symphony, Serge Koussevitzky, conductor, Carnegie Hall, April 4, evening:

Symphony No. 6 ('Pastoral').....Beethoven
Symphony No. 6 (Pathétique).....Tchaikovsky

No novelty graced the fifth and final evening concert conducted by Dr. Koussevitzky in Carnegie Hall; instead two of the most substantial and best loved works in

the symphonic repertory shared the program. Beethoven's serene symphony, the 'Pastoral', received a conscientious reading, with much that was superlative in the playing of the orchestra, particularly the string section. The 'Thunderstorm', one of the most effective bits of musical description, was treated with just the proper weight. Its passing left no scars, but the happy sound of the shepherd's pipe and the joyous celebration of the rustics.

The performance of the 'Pathétique' may be considered to some extent a commemorative one, since this is a Spring of Tchaikovsky in honor of the centenary of the Russian symphonist's birth. However, the 'Pathétique' has never long been absent from the concert halls. The performance on this occasion was one designed to bring out its most dramatic and brilliant effects. And despite the disfavor in which the symphony has found itself among the so-called "modernists", it retains its popularity, and continues to deserve it. The third movement march has lost none of its effect, and the applause which followed Dr. Koussevitzky's reading of it was spontaneous and genuine. The splendor of the themes of this symphony cannot be killed by maudlin popularizations of tin-pan-alley. And structurally, despite its simplicity, the work is beautifully built. The performance by the Bostonians was sonorous and invigorating.

Koussevitzky Conducts Final Concert

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 6, afternoon:

Symphony No. 4.....Beethoven
Symphony No. 5.....Tchaikovsky

The concluding program on the Boston Symphony's current series in Carnegie Hall presented another symphony commemorating the centenary of Tchaikovsky's birth. Dr. Koussevitzky's reading of the "fate" symphony (No. 5) was as vigorous and penetrating as that of the 'Pathétique', given earlier in the week. Tchaikovsky's music, particularly the symphonies, do not realize their fullest potentialities when performed exactly as written. Of this Dr. Koussevitzky seems conscientiously aware. Just to what extent a conductor should go in retarding and accelerating tempi for the realization of Tchaikovsky's actual intentions is a question open to dispute. That the performance of the symphony on this occasion was a stirring one was attested to most vigorously by the audience attending. The final movement, the effectiveness of which is almost inescapable, was played with particular sweep and sonority.

Beethoven's Fourth received a straightforward reading. Its power is communicated in the score, and Dr. Koussevitzky's clear understanding of it, combined with the excellent tone of the orchestra, insured its appeal. The demonstration at the end of the concert was marked with cheers, the stamping of feet and all signs of appreciation common to enthusiastic auditors.

Toscanini Gives All-Tchaikovsky List

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, April 6, evening:

ALL-TCHAIKOVSKY PROGRAM
'Pathétique' Symphony; Suite from the Ballet, 'Nutcracker'; Overture-Fantasy, 'Romeo and Juliet'.

Any reservations which may have been made only a short time ago about Mr. Toscanini's sympathy for and understanding of Tchaikovsky's music must have been swept away completely after a hearing of this program. To the objectors who complained that he played the music "too straight" and thereby sacrificed some of the sensuousness and emotional impact of, say, the 'Pathétique', the terrific climax of the first movement, overpoweringly Slavic, was an answer. The very simplicity and even understatement of the preceding pages made it the more affecting. The brilliance and precision and power of the third movement march brought spontaneous applause from the studio audience as a relief from nervous tension built up through the earlier part of the symphony, and cheers at the end attested the depth of emotional reaction to an emotional performance, perfectly controlled, yet stinging like a whip-lash.

In contrast and for lessening of the strain, it was good to hear the lightsome,

gay little gems of orchestration of the 'Nutcracker Suite', music so familiar that it is shop-worn, and yet recreated so that its miniature virtues paraded one by one in the listener's consciousness. The 'Romeo and Juliet' was another example of the penetration of the conductor into Tchaikovsky's music, so poignantly and sensitively was it played, so fiercely and yet unsensationally were its climaxes revealed.

Stravinsky Ends Engagement with Philharmonic

New York Philharmonic-Symphony, Igor Stravinsky, guest conductor. Carnegie Hall, April 6, evening:

ALL-STRAVINSKY PROGRAM
Suite from 'Petrouchka'; Suite from 'L'Oiseau de Feu'; 'Le Sacre du Printemps'.

Mr. Stravinsky returned for the third of his four guest appearances with the Philharmonic upon this occasion, the program differing only from that of Thursday evening by the substitution of the 'Petrouchka' Suite, for 'Le Chant du Rossignol'. The entire program was repeated on the following afternoon for another large audience, to which was added an incalculable number of radio listeners.

The orchestra played consistently well, and beneath the composer-conductor's rhythmic beat and the scholarly precision of his indications, gave interpretations that were notable for their brilliance. 'Petrouchka', in company with 'The Firebird' and 'Le Sacre', keeps its favor with concert audiences; it is not overwhelmed by the primal quality of the latter, nor by its almost exclusively rhythmic appeal. That is not to detract from 'Le Sacre', but to add to 'Petrouchka', which has a freshness and vitality of its own. The audience was enthusiastic throughout the evening.

Opera in Boston

(Continued from page 8)

Maxine Stellman and Helen Olheim made up the quartet of feminine singers in 'Manon' with Miss Moore in the title role. The gentlemen in support included Richard Crooks, John Brownlee, Nicola Moscona and Alessio De Paolis. Wilfred Pelletier conducted and the opera was presented with élan. Miss Moore and Mr. Crooks easily carried the honors of the evening, although the audience was warmly enthusiastic as each principal took a solo bow at the close of the performance.

Pinza Sings Boris

For the first time in many years, Bostonians heard Mussorgsky's powerful opera 'Boris Godunoff' as the ninth offering of the series. With Ezio Pinza in the title role, and Kerstin Thorborg singing Marina, the opera was given a dramatic reading by Ettore Panizza. Irra Petina as Teodoro won new laurels and received an ovation when she took a solo bow at the close of act two, following her clever dance. Mr. Pinza also won cheers at the close of the opera, and while his portrayal was consistent, he has still some distance to travel in his characterization. Alessio De Paolis made a thoroughly obnoxious Schouisky, singing well and giving the character logical development. Mme. Thorborg again proved herself a valuable asset to the company, the remaining feminine roles being in the capable hands of Marita Farrell, Anna Kaskas and Doris Doe. The remaining members of the cast included Messrs. Cehanovsky, Moscona, Kullman, Warren, Cordon, Paltrinieri, Marlowe, Gurney, Engelman and Gabor.

'Götterdämmerung' was one of the brilliant achievements in Wagnerian music-drama. Erich Leinsdorf conducted and again won the admiration of critics and audience. His firm grasp of the technique of conducting opera was unexpectedly revealed when in the second act, Mr. Melchior seemed to be uncertain of his lines. Mme. Flagstad was superb as Brünnhilde and fairly outshone her previous characterizations. Mmes. Jessner and Branzell were evidently in the mood, as were Messrs. Schorr and List, each of whom was heard

in familiar roles. Other members of the cast were Walter Olitzki, Messrs. Marlowe and Engelman and Mmes. Votipka, Petina, Olheim and Kaskas.

The Italian wing had the last word in the pair of final performances on April 6. 'Faust' was given in the afternoon with Helen Jepson, Richard Crooks and Ezio Pinza in the principal roles, supported by Leonard Warren, Helen Olheim and Thelma Votipka. Wilfred Pelletier conducted.

'Tosca' in the evening was a triumph for Dusolina Giannini, in the title role, who made her only appearance here this season in an exciting portrayal. It also brought forward at the eleventh hour, John Brownlee in the role of Scarpia, a characterization which immediately placed this singer in the company of the illustrious ones of the past two decades who have essayed this role. He substituted for Lawrence Tibbett, who was indisposed. Louis D'Angelo as the Sacristan sang well and played the part with commendable restraint. Charles Kullman, the Cavaradossi, gave one of his best performances, vocally and histrionically. The remaining members of the cast, Messrs. Cordon, De Paolis, Engelmann, Gabor and Mme. Petina were well assigned and contributed capably.

Now that the season is formally ended, it may not be too much to ask that the Boston committee on selection of repertoire offer its patrons some of the more current revivals of opera which this company brings to performance during the winter. It is evident that a definite public for opera has now been established in this city, and that it is no longer necessary for the committee to exercise the caution which has been required in the past. This of course, pre-supposes that the company will be with us again next year, for anything so calamitous as a final curtain on the Metropolitan Opera Association should not be allowed to come to pass.

GRACE MAY STUTSMAN

New York Studios

Kemp Stillings presented a group of her pupils in the fourth of a series of six monthly recitals at the Barbizon Hotel on the evening of March 10. Those taking part included Louise Foote, Frederico Manzella, violinists; Herbert Fuchs, viola player; Bernard Parronchi, cellist, and Mary Parmalee and Elisabeth Gitlen, pianists.

* * *

Mabel Miller Downs, soprano, and Cecil Gordon, pianist, from the La Forge-Berumen studios, recently gave a series of recitals at Warren, Ohio; opening on March 6, and following with six concerts in the high schools of that city. Miss Downs featured a group of the songs of her teacher, Frank La Forge. Margaret Morris, coloratura soprano, was heard in recital at Bridgeport, Conn., recently. 'The Balladeers' sang for the thirty-seventh annual meeting of the Jewish Hospital of Brooklyn on March 17.

* * *

Elsa Zebranska, Latvian soprano, who has been engaged for the San Francisco Opera next Autumn, is preparing her roles with Estelle Liebling. Grace Panvini, who recently signed a contract for appearances at the Teatro Colon in Buenos Aires during the coming Summer, is an artist pupil of Miss Liebling.

* * *

Susan Boice, teacher of singing, recently returned from a two-weeks' cruise to Havana. She has resumed her teaching in her New York studio and is planning a series of recitals at which she will present a number of her artist-pupils.

* * *

William Thorner, teacher of singing, returned recently from his winter season in Miami, Fla., and resumed his classes in New York.

* * *

Another monthly musical tea was given at the Helen Chase Studios Sunday afternoon, March 3. Grace Preston Naylor, soprano, delighted the audience in an exacting and charming program of French, Italian, German and English songs. Elaina McCrea, soprano, presided at the tea table.

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Lindsborg Holds Fifty-Ninth Festival



Participants in the Fifty-Ninth Annual Festival at Lindsborg, Stand in the Yard of the Home of Dr. Birger Sandzen, Head of the Painting Department of the Bethany School of Fine Arts, Are (Left to Right) Arvid Wallin, Organist; Jan Stensaas, Treasurer of the Festival; Benjamin Goodsell, Conductor of the Bethany Symphony; Ellen Repp, Contralto; Hilde Reggiani, Soprano; Federico Longas, Composer-Pianist; Allen Stewart, Tenor; Frederic Jenks, Bass; Dr. Hagbard Brase, Director of the Bethany Oratorio Society, and Helen Van Loon, Soprano

Dr. Hagbard Brase Conducts Handel's 'Messiah'—Noted Soloists Heard at Event

LINDSBORG, KAN., April 5.—Annual pilgrimage to the simple, unpretentious village of Lindsborg again finds the auditor, after hearing the Bethany Oratorio Society (organized in 1869) sing Handel's 'The Messiah' at the fifty-ninth festival, with a shop-worn collection of trite descriptives, thoroughly inadequate to convey the impression received.

Being familiar with the high musical

standards of their director, Dr. Hagbard Brase, and cognizant of the earnest devotion brought to frequent rehearsals, one can partially understand why amazing results are achieved by the oratorio group. On Palm Sunday afternoon Presser Hall was filled by hundreds who traveled many miles to hear this famous group sing the work. Likewise, on Easter Sunday night Handel's oratorio was repeated. Well chosen soloists included Ellen Repp, contralto; Helen Van Loon, soprano; Frederic Jenks, bass, and Allen Stewart, tenor. The Bethany Symphony, Benjamin Goodsell, conductor, and Arvid Wallin, organist, provided, for the most part, good accompaniments, as they did in the performance of Bach's 'St. Matthew' Passion, which was given, abridged, on Good Friday evening, Douglas Luther, baritone, augmenting the soloists, and the Wichita Civic Boys' Choir, Dorothy Diver Bauze, director, singing several chorales.

Reggiani Gives Recital

Other activities through the festival week included a song recital Easter Sunday afternoon by Hilde Reggiani, coloratura soprano, of the Metropolitan Opera, who, with Federico Longas, pianist-composer, established herself as a highly communicative artist.

On the evening of March 18 the Bethany Symphony, with Frederic Jenks, bass-baritone, and Leo Reynolds, violinist, as assisting soloists, was heard in a program of music by Dvorak, Beethoven Saint-Saëns, Mendelssohn, Verdi, Malotte and Rimsky-Korsakoff. On March 19 the Bethany Band, Hjalmar Wetterstrom, conductor, was presented in a program in Presser Hall. The Bethany College Choir, assisted by Allen Stewart, tenor, directed by Dr. Brase, was heard in an a cappella concert on March 21.

Under Dean Oscar Lofgren, music and expression auditions were held; at the annual banquet brief messages were delivered by Dr. Pihlblad, Ellen Strom, Irma Dietrich, Dr. E. A. Vestling, Allen Stewart, Clara Malloy and Vernon Johnson. Oscar Thorsen, of the piano department of the School of Fine Arts, was in charge. On Good Friday afternoon Ellen Repp, contralto, and Helen Van Loon, were heard in a joint recital.

BLANCHE LEDERMAN

LEHMANN IS SOLOIST IN SAN FRANCISCO

Monteux Conducts Symphony in Strauss, Wagner and Franck —Arthur Bliss Is Guest

SAN FRANCISCO, April 5.—Lotte Lehmann was the guest soloist and Arthur Bliss the guest conductor who shared honors with Pierre Monteux and the San Francisco Symphony under Art Commission auspices in the Civic Auditorium on March 12.

The soprano was in glorious voice and not only sang the 'Dich Teure Halle' from 'Tannhäuser' and 'Elsa's Dream', from 'Lohengrin' and songs by Schubert, Brahms and Strauss, but repeated such lovely things as the Brahms 'Lullaby' and Strauss's 'Morgen' and 'Ständchen', at the invitation of Mr. Monteux, who beamed as happily as the audience all the while Mme. Lehmann was singing.

For his symphonic fare Monteux gave a dramatic reading of the Overture to 'The Flying Dutchman', the Symphonic Piece from Franck's 'Redemption', and Strauss's 'Don Juan'. Mr. Bliss conducted the orchestra in a first local performance of four interesting dances from his 'Checkmate'.

Pijper Symphony Played

The ninth pair of concerts on March 15-16 was devoted to three symphonies, each a "Third". They were by Mendelssohn, Pijper and Beethoven. The Pijper, dedicated to Monteux, was received with mixed feelings. It had its points—both high and low.

With Alec Templeton as soloist in the Mozart Concerto in B Flat at the season's eighth pair of concerts, the War Memorial Opera house did not have enough seats to meet the demand of an eager and curious public. The orchestra pit was filled with chairs on March 8 as well as on the following night, and

the pianist's performance made a profound impression, both emotional and musical. Mr. Monteux gave him an infallibly fine accompaniment and also conducted excellent performances of Beethoven's 'Coriolanus' Overture, Schubert's Symphony No. 4, Milhaud's 'Creation of the World' and Sibelius's 'Finlandia'. MARJORY M. FISHER

Earle Spicer to Sing 'The Highwayman'

Earle Spicer, baritone, has been engaged by Alfred Boyce, newly appointed president of the Conductors Club of the Associated Glee Clubs of America, as soloist in the performance of 'The Highwayman' by Deems Taylor, on April 19. Mr. Spicer was heard on Andrew J. Baird's Chaminade Club concert on April 4, and will sing for the Troy Choral Club on May 3. Other Spring concerts include those at New York University on April 2; Dickson Seminary, Williamsport, Pa., on April 5; The Buckley Boys School on April 12; a benefit at the Plaza Hotel, N. Y., on April 26; and at Union College, Schenectady, on May 2.

Fritz Mahler to Conduct in Denver

Fritz Mahler has been invited to conduct the Denver Symphony at its subscription concert on April 19. He will offer the Fifth Symphony of Tchaikovsky; 'Fêtes' by Debussy, and the Prelude and Liebestod from 'Tristan und Isolde'. Suzanne Sten, mezzo-soprano, will be soloist, singing Gustav Mahler's 'Lieder eines fahrenden Gesellen', and the aria of Chimène from Massenet's 'Le Cid'.

A Correction

In the review of the performance of 'Aida' at the Metropolitan Opera House on March 2, in MUSICAL AMERICA's issue for March 25, it was erroneously stated that the role of Amonasro was sung by Robert Weede. Leonard Warren was the singer who assumed the role at this performance.

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SAN ANTONIO HEARS MILANOV AS SOLOIST

**Max Reiter Conducts Symphony
—Eric Sorantin Appears in
Violin Recital**

SAN ANTONIO, TEX., April 5.—The third concert by the newly organized Symphony Society of San Antonio was given on March 14. The orchestra under Max Reiter, played Dvorak's 'New World' Symphony, Tchaikovsky's '1812' Overture, and the Intermezzo from Wolf-Ferrari's 'I Quattro Rusteghi'. The soloist on the program was Zinka Milanov, Metropolitan Opera soprano, who sang arias from 'Aida', 'Tannhäuser', and 'Cavalleria Rusticana'; German Lieder, and the 'Suicidio' aria from 'La Gioconda'.

Eric Sorantin appeared in violin recital on March 10 at the San Pedro Playhouse. He played works by Beethoven, Ravel, Boulanger, Paganini and Sorantin. The Ernst Concerto in F Sharp was given its first hearing here. Walter Dunham was the accompanist. William Carter, pianist, sponsored by the Progressive Series Teachers of South Texas, won favorable comment when he appeared in recital on March 9 in the auditorium of Our Lady of the Lake College.

'Stabat Mater' Sung

Rossini's 'Stabat Mater' was sung on Palm Sunday, at San Pedro Playhouse, under David Griffin. Taking part were the Knights of Columbus Glee Club, St.



Studer Photo
Max Reiter and Zinka Milanov

Cecilia's Choir and St. Mary's Choir, and the choral club of Our Lady of the Lake College. Clare Alice Conner, soprano; Ernest O'Hearn, Jr., tenor; George J. McMahon, baritone; Harry T. Lawler, Jr., bass; Grace Dunn, soprano; Harriet Hagedorn, soprano; Rita Lee Witte, Catherine Merchant, Fritz Hagedorn and David Griffin were the soloists. Hazel Whitley Petraitis furnished the organ accompaniment.

Dubois's 'The Seven Last Words of Christ' was presented on Good Friday evening at the Municipal Auditorium by the San Antonio Symphony, WPA, and the church choirs of San Antonio. Walter Dunham conducted the performance, which included the 'Good Friday Spell' from 'Parsifal'. Solo work was done by Mrs. R. W. Whiteside and Mrs. Judson Phelps, sopranos; Eric Harker and William Irby, tenors; Rufus Craddock, Warren Hull, Wally Gursh and Cuthbert Bullitt, baritones.

GENEVIEVE TUCKER

'MATTHEW' PASSION SUNG IN HARTFORD

**Berkley Leads Oratorio Society
in Bach Work—Bushnell to
Continue Recitals**

HARTFORD, April 5.—March was one of our very slack months and prophet of an even leaner April.

There were however two events worthy of special notice. The first of these was the decision of the Bushnell Memorial to put on a series of concerts comparable to those which came to an end with the recent death of Robert Kellogg, Hartford impresario. The other was the first performance in this city of Bach's 'St. Matthew Passion', by the Hartford Oratorio Society, on April 1.

The Bushnell management made a simple declarative statement of the recital course, saying that it was being instituted "in response to heavy public demand," and that the programs would be given on Sunday afternoons, as they had under Mr. Kellogg's direction.

The Oratorio Society performed the 'St. Matthew Passion' under its customary direction of Harold Berkley, and with the assistance of Dorothy Baker, Lydia Summers, Willard Young and Wellington Ezekial, a detachment from the Hartford Symphony, and A. Stanley Usher, organist.

In addition, the month offered our second Metropolitan opera, 'The Barber of Seville'.

Dickering is going on between the Bushnell and Fortune Gallo for appearances of the San Carlo Opera here, probably in May.

Grace Preston Naylor, soprano, of this city, was heard in recital under auspices of the Musical Club of Hart-

ford on March 14; Irene Kahn and Moshe Paronov, director of the Hartt Musical foundation, were presented in a two-piano recital at the Hartt School on March 19, and Malcolm Pitt, dean of the Kennedy School of Missions of the Hartford Seminary Foundation, and professor of Indian Culture and Religion, gave a lecture-recital of Hindu music, on March 27. T. H. PARKER.

BRITISH EMBASSY GIVES BENEFIT IN WASHINGTON

**Brownlee, Bartlett and Robertson,
Pernel and Newton Appear for
War Relief Society**

WASHINGTON, D. C., April 5.—More than 300 members of the diplomatic corps, high government officials and society personages attended a benefit concert in the British Embassy on March 26. Proceeds from the affair were to go to the British War Relief Society.

Lord Lothian, the British Ambassador, presented five outstanding British artists, all of whom contributed their services to the cause. They included John Brownlee, Metropolitan Opera baritone; Ethel Bartlett and Rae Robertson, the duo-pianists; Orrea Pernel, violinist; and Ivor Newton, pianist-accompanist.

The program was an unusual one, containing few of the numbers that are considered "musts" on commercial concerts. Mr. Brownlee sang a group of Old English melodies, a group of Mozart arias, and three French songs. Bartlett and Robertson played three Bach transcriptions and three selections from Mendelssohn, Gluck and Chopin. Orrea Pernel played a Handel sonata, a Sarabande by William Croft (1678-1727), a Dvorak Slavonic Dance, and two Spanish folk songs arranged by Joaquin Nin.

J. W.

REINER CONDUCTS VERDI'S 'REQUIEM'

**Pittsburgh Symphony and Mendelssohn Choir Collaborate
at Concluding Concert**

PITTSBURGH, PA., April 5.—The month end marked the brilliant close of the season for the Pittsburgh Symphony Society, the second under Fritz Reiner's complete control, with a splendid performance of Verdi's 'Requiem'. Co-operating with the orchestra were the Mendelssohn Choir and a quartet of excellent soloists, Zinka Milanov, soprano; Martha Lipton, contralto; William Hain, tenor, and John Gurney, bass.

Early in the month Dr. Reiner led a concert which included the Beethoven Seventh Symphony, Overture to Mozart's 'The Marriage of Figaro', the Prelude to 'Die Meistersinger', by Wagner, and the Brahms Double Concerto, played by Felix Salmond and Lea Luboshutz. Aside from its activities in playing concerts for the city high schools, the orchestra also played for three performances of the Ballet Russe, the program including 'Bacchanale', 'Carneval', 'Scheherazade', 'Rouge et Noir', 'Gaité Parisienne', 'Swan Lake' and 'Ghost Town'.

J. FRED LISSFELT

ROCHESTER PLAYERS COMPLETE SEASON

**Elman Soloist with Philharmonic
at Final Concert—José
Iturbi Conducts**

ROCHESTER, N. Y., April 5.—The final concert of the season was given by the Rochester Philharmonic, José Iturbi, conductor, assisted by Mischa Elman, violinist, at the Eastman Theatre on March 21, before a very large and cordial audience.

The program offered Rimsky-Korsakoff's 'Russian Easter' Overture, Sibelius's Symphony No. 1 in E Minor, Mendelssohn's Concerto for violin and orchestra in E Minor, Debussy's 'The Afternoon of a Faun' and Saint-Saëns's Introduction and Rondo Capriccioso for violin and orchestra. The audience was delighted with Mr. Elman's exquisite playing, recalling him so many times that he gave several encores with Mr. Iturbi in the role of accompanist.

Two Novelties Offered

The Philharmonic, Mr. Iturbi, conducting, on March 7, at the Eastman Theatre, besides Bach, Schubert, Brahms and Sibelius, offered two novelties, a tone poem 'Legende' by Herman Rudin, a young Rochester musician, who plays viola in the Philharmonic, and 'Panorama Americain' by Daniele Amfitheatrof. The latter work, heard here for the first time, scored a success with the audience. The Rudin tone poem is rather uneven in interest, inclined to be mystical and oriental in atmosphere. It is well orchestrated, however, and has a good deal of original and worthwhile material. It was well received and the composer was called to receive applause several times.

On Feb. 29, the Rochester Philharmonic, Mr. Iturbi conducting, and together with his sister, Amparo Iturbi, appearing as pianist, played at the Eastman Theatre.

Mr. Iturbi played two Mozart con-

certos, the second one with his sister Amparo, conducting the orchestra at the same time. Miss Iturbi supplemented her brother's beautiful playing, in the Two-Piano concerto in E Flat, and the audience gave them both an ovation at the close of the concert. Other works on the program were Beethoven's Overture to 'Coriolanus', Mendelssohn's Symphony No. 3 in A Minor (the 'Scotch'), Franck's symphonic poem 'Le Chasseur Maudit' and Ravel's 'Pavane pour une Infante Defunte'.

MARY ERTZ WILL

GRAINGER IS SOLOIST UNDER HANS KINDLER

**Plays Carpenter Concertino and
Fauré Ballade with National
Symphony**

WASHINGTON, D. C., April 5.—A soloist with the National Symphony on March 27 in Constitution Hall, Percy Grainger gave his Washington audience at least two selections new to it. The noted Australian pianist played John Alden Carpenter's Piano Concertino, and the Ballade for piano and orchestra by Gabriel Fauré. Both works were also new to the orchestra's repertoire.

Between the two works in which Mr. Grainger appeared as piano soloist, Dr. Hans Kindler conducted the guest artist's fanfare on the English folksong, 'The Duke of Marlborough'. Other orchestral numbers included: Dr. Kindler's arrangement of Frescobaldi's Toccata, finale of Wagner's 'Das Rheingold', and Brahms's Fourth Symphony.

Ossy Renardy Plays

On March 24 the eighteen-year-old Ossy Renardy, violinist, appeared with the orchestra, using as his vehicle Tchaikovsky's Violin Concerto in D. This was Mr. Renardy's second appearance with the orchestra in eight months. As soloist in one of last summer's Water Gate concerts he scored a great personal success. The orchestral part of the concert included Bach's 'Christus Lag in Todesbanden', 'Wotan's Farewell' and 'Magic Fire Music' from Wagner's 'Die Walküre', and Alfvén's 'Midsommervake'.

The orchestra's "Beloved Masterpieces" concert on March 17 presented two Wagner preludes, to Act III of 'Lohengrin', and to 'Die Meistersinger'; the First Brahms Symphony, Tchaikovsky's 'Nut Cracker' Suite, and Wagner's 'Träume'.

Under the direction of Dr. Kurt Hetzel, the Washington Civic Orchestra, which has always given its concerts in a local high school auditorium, made its debut in Constitution Hall on March 26. Richard Baldwin, pianist, was soloist in a performance of Rachmaninoff's Second Piano Concerto. The program, zestfully played, included: the Overture to Glinka's 'Russlan and Ludmilla', 'Prayer' and 'Dream Pantomime' from Humperdinck's 'Hänsel and Gretel', Ravel's 'Valse Nobles et Sentimentales', and selections from Eric Coates's 'London' Suite.

JAY WALZ

Lucy Monroe Completes Tour

Lucy Monroe, soprano, returned to New York recently after a 30,000 mile concert tour which took her to thirty-one States as well as the Canadian provinces of Ontario, Quebec and British Columbia. During her tour which began last October in Albany, N. Y., and ended on March 4 in Albany, Ga., she sang thirty-nine engagements.

SEATTLE SYMPHONY REENLISTS SOKOLOFF

**Carl Wood's 'Holy Week' Cantata
Is Sung at Pre-Easter Con-
cert Honoring Composer**

SEATTLE, WASH., April 5.—At the annual meeting of the Seattle Symphony, Inc., Thomas M. Pelly was elected president; Ruth Allen McCreery re-elected executive secretary, and Dr. Nikolai Sokoloff re-engaged as conductor for his third season.

Carl Paige Wood, director of the University Music School, was honored at the pre-Easter concert of the combined choral organizations of the University and the University Temple Choir, when 'Holy Week', a cantata composed by Mr. Wood, with text by Dr. Herbert T. Gowen, formed the program. The choruses were directed by Charles Wilson Lawrence. Organ accompaniments were supplied by Walter Eichenger, organist of the Temple, and soloists were Jodie Wheelock Ackerly and Elizabeth Franz, sopranos; Millicent Temple, alto; William Dow and Maurice Bursett, tenors, and J. Theodore Bursett, baritone.

The Seattle Ladies' Musical Club celebrated its forty-ninth anniversary on March 25 at the Olympic Hotel. Mrs. Errol Rawson, president, gave a resume of past achievements.

Many Recitalists Appear

Many celebrities have visited the city in the past month. Nelson Eddy attracted a large audience to the Civic Auditorium. Joseph Szigeti returned after an absence of three years in a concert sponsored by Ladies Music Club. Cecilia Schultz presented Fritz Kreisler on Feb. 17. Robert Virovai made his first appearance here as the final attraction on the Schultz Greater Artist series. The Civic Auditorium was completely sold out and 600 standees greeted Marian Anderson on her fourth consecutive appearance.

Martha Graham and her company of twelve dancers gave a dance recital, sponsored by the Cornish School on March 5. Two performances by the Jooss Ballet were given on Feb. 24 and 26, and Sai Shoki, dancer from Asia, gave an afternoon performance on March 10.

NAN D. BRONSON

THREE ARTISTS CHOSEN IN NAUMBURG CONTEST

**Abbey Henry Simon, Harry Cykman and
Thomas Richner to Give Recitals
Next Season**

Three artists will be presented in debut recitals in New York next season, under the auspices of the Walter W. Naumburg Musical Foundation. The winners of these auditions are Abbey Henry Simon, pianist; Harry Cykman, violinist, and Thomas Richner, pianist.

The artists were selected from a field of 165 applicants in the sixteenth annual competition conducted by the Foundation. The preliminary auditions were conducted during March, and twenty-seven candidates were selected from the 165 applicants for appearance before the Naumburg Foundation's final auditions committee of judges. The Foundation's judges who named the winners, were Walter Spalding, chairman; Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsch.

Abbey Henry Simon, born in New York City, is a pupil of David Saper-

ton of Curtis Institute. Harry Cykman, born in Atlanta, Georgia, studied in Philadelphia with Emanuel Zetlin and is now studying with Ivan Galamian. Thomas Richner, born in Point Marion, Pa., is a pupil of Harold Morris.

CHAVEZ INTRODUCED TO SAN FRANCISCO

**Conducts Symphony in His Own
'Antigone' and 'Indian' Sym-
phonies and Other Works**

SAN FRANCISCO, April 5.—Carlos Chavez proved a most exciting discovery in a very rich musical season when Pierre Monteux introduced him both as composer and as conductor to San Francisco Symphony audiences on March 29-30. The Mexican conductor had, within one week of rehearsal, placed the imprint of his musical personality upon the orchestra, which has rarely given a guest conductor such hearty co-operation throughout an entire program.

Mr. Chavez presented Haydn's 'Bear' Symphony, his own 'Antigone' and 'Indian' symphonies, Debussy's 'The Sea' and three dances from Falla's 'The Three Cornered Hat.' He proved to be the most distinguished and the most individual of contemporary composers heard here in many a day and also that he is a real conductor. He was the recipient of ovations from both audiences.

Easter night found some 3000 persons listening to Oscar Levant play Gershwin's Concerto and 'Rhapsody in Blue' with the San Francisco Symphony at a gala "pop" concert. The audience also heard Debussy's 'Clouds' and 'Festivals' as presented by Mr. Monteux, and those who had an appetite for waltzes, examples by Johann Strauss, Ravel and Sibelius. Elgar's 'Pomp and Circumstance' and the 'Die Meistersinger' Prelude were also given.

MARJORY M. FISHER.

NELSON EDDY PRESENTS RECITAL IN WASHINGTON

**Pan American Union Gives Concert—
Grace Moore Makes Appearance
in Postponed Program**

WASHINGTON, April 5.—On his annual concert visit to Washington, Nelson Eddy was received by 4,000 enthusiastic admirers on March 31 in Constitution Hall. In excellent voice the popular baritone sang a strenuous program, most of which avoided the hackneyed.

Louise Behrend and Dorsey Smith gave a recital of sonatas for violin and piano on March 26 at the Arts Club. The sonatas were from the works of Mozart, Beethoven and Elgar.

The Pan American Union presented Carmen de Obarrio, pianist, and Alfredo de St. Malo, violinist, in a joint recital on March 25 in the Pan American building. Jorge N. Boyd, ambassador of Panama sponsored the recital. The artists introduced several Central and South American compositions.

Grace Moore, American soprano of the Metropolitan Opera, gave a postponed recital in Constitution Hall on March 28. An attack of laryngitis had prevented her from making her scheduled appearance in Dorothy Hodgkin Dorsey's series last January. Miss Moore was accompanied by Isaac van Grove, and Mariana Sarrica, pianist, was assisting artist.

J. W.

PHILADELPHIA FORUM CONCLUDES SERIES

**Flagstad Last to Appear on
Concert Course — Pianists
Add to Recital Fare**

PHILADELPHIA, April 5.—The Philadelphia Forum brought its 1939-40 season to a close with a recital by Kirsten Flagstad in the Academy of Music on April 4, the noted Metropolitan Opera soprano being acclaimed by a capacity audience. An appealing program opened with works by Handel, Beethoven, and Bach; continued with Lieder by Hugo Wolf and Brahms, and a group of songs by Scandinavian composers, and concluded with music by Wagner and Marx. Enthusiastic applause brought several encores. Edwin McArthur was at the piano.

Brahms's three sonatas for violin and piano were performed by Charlotte Bricker and Morrison C. Boyd in Irvine Auditorium of the University of Pennsylvania on April 3—concluding a series presented by the University's Department of Music.

Brilliant pianism distinguished Michael Zadora's performance of a Liszt program in the Busoni Society's rooms on April 1. The recital was the final one in a series of three by Mr. Zadora under auspices of the society.

A special program of music arranged for children featured a lecture-recital by Guy Marriner, pianist and director of music at the Franklin Institute on March 31. On March 24 Mr. Marriner's program was devoted to Schubert, Grieg, and Sibelius.

Under auspices of the Philadelphia Forum, the Comedian Harmonists afforded an evening of enjoyable entertainment in the Academy of Music on March 29, the occasion marking a successful Philadelphia debut.

Zeckwer-Hahn Recitals Continue

Alvin Rudnitsky, exceptionally gifted young violinist, scored by his interpretations of Tchaikovsky's D Major Concerto and other works in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy on March 27. Waldemar Liachowsky was at the piano. On March 20 Rollo F. Maitland, organist, played in the same auditorium, displaying his mastery in the art of improvisation on submitted themes. These recitals took place in the course of a series being presented in connection with the seventh anniversary of the school's founding.

Waldemar Giese, contrabass virtuoso and member of the Philadelphia Orchestra, was heard in the Academy of Music Foyer on March 27 with Maurice B. Katz at the piano.

Amazing technical expertness was evidenced by David Saperton, pianist, in the exposition of a program of compositions and transcriptions by Leopold Godowsky, in Casimir Hall of the Curtis Institute of Music on March 26.

Wagner's 'Parsifal' was the subject of an interesting lecture-recital by Florence Fraser, pianist, in the Plays and Players Auditorium on March 18 under the sponsorship of the Philadelphia branch of the Metropolitan Opera Guild.

Other recent recital programs presented Abbey Simon, pianist, in the Curtis Institute of Music; Ruth Allien Doerr, soprano, assisted by Elizabeth Bentley Beatty, pianist, and Michael Buturlinsky, baritone, assisted by Vadim Hrenoff, pianist.

WILLIAM E. SMITH



Toledo Blade

LEADING TOLEDO CAMPAIGN

**William Block, Who Heads a Movement for a
New Symphony Orchestra in Toledo**

William Block, son of Paul Block, the owner of the Toledo, O., *Blade*, is at the head of a campaign for the formation of a new orchestra in the Ohio city, which was announced in the March 25 issue of MUSICAL AMERICA. Through an error, the photograph accompanying the announcement, identified as Mr. Block, was that of Paul Sarazen, member of the staff of the National Committee for Music Appreciation, which is aiding the campaign. MUSICAL AMERICA tenders its apologies to both Mr. Block and Mr. Sarazen.

Mr. Block announced at a campaign dinner on March 7 that George King Raudenbush, also conductor of the Harrisburg Symphony, would conduct the orchestra, and that the first concert would take place in the Paramount Theatre on May 6, with Lily Pons as a soloist. Plans are under way for a Fall season after a Summer campaign.

PHILHARMONIC ENDS YEAR IN KANSAS CITY

**Krueger Conducts Franck, Ravel,
Wagner, Enesco and Weber
at Final Concerts**

KANSAS CITY, Mo., April 5.—Karl Krueger, conductor of the Kansas City Philharmonic, led the season's final pair of concerts in Music Hall on Feb. 29 and March 1, playing an all-request program. In the Franck D Minor Symphony, which has been in the orchestral repertoire for five of the seven seasons of their activity, conductor and orchestra conveyed the mystic import of the work, recreating the composition with stirring effect. The Prelude and Finale from 'Tristan und Isolde' and 'The Ride of the Valkyries', by Wagner, Enesco's 'Rumanian Rhapsody', Ravel's 'Bolero' and Weber's Overture to 'Oberon' were also on the same high interpretative plane, established in the performance of the symphony.

On both occasions, Mr. Krueger acknowledged, with the orchestra, the ovations tendered by the capacity audiences. Plans for next season were outlined during intermission by Powell C. Groner, chairman of the board of trustees, and Rabbi Samuel Myerberg stressed the significant cultural and spiritual value of the Philharmonic and urged continued support for next season.

BLANCHE LEDERMAN

SWISS MUSIC BOOK ISSUED IN ZURICH

Two-Volume Encyclopedia, Edited by Willi Schuh, Embraces Comprehensive Survey of Musical Life—Five Noted Authorities Contribute

By DR. WILLI REICH

BASEL, March 25.

DUE to its central location in the heart of Europe, Switzerland has always participated in all the cultural achievements of the continent. The country has never been content, however, to play the passive role of transmitter, but has also been intent at all times upon converting the creative components of its great intellectual tradition into deeds. Artistic movements are indebted to Switzerland for important advances. This is convincingly demonstrated in the case of music in the 'Schweizer Musikbuch' ('Book of Swiss Music'), edited by the Zürich music critic, Willi Schuh, which has just been published by the Atlantis Verlag in Zürich.

In two magnificent volumes, it undertakes for the first time a presentation of the whole of Swiss musical life—past and present—in an impressive panorama. The comprehensive nature of the material necessitated a three-fold division: first a survey of the historical development of Swiss musical life, next a discussion of the present musical organization of the country, and finally, in the second volume, a sort of encyclopedia of musicians, in which all persons who were ever significant in Swiss musical life are briefly characterized as to their training and activities.

The subject is treated by five writers. Jacques Handschin of Basel discusses Swiss musical development up to the beginning of the modern era. His interesting description of the influence of the Catholic Church on the beginnings of music in Switzerland is particularly original. As the oldest evidence Handschin cites an arrangement of the mass which originated in the abbey of St. Maurice in the Swiss Valley of the Rhone about 515 A. D. The monks of the abbey were divided into five "choirs" to make an unbroken service with singing possible.

Music in a Monastery

More important for the general history of music was its cultivation in the monastery of St. Gall in German Switzerland, to which immigrant monks from Ireland are said to have brought the Gregorian chant. Of the monks of St. Gall, Notker Balbulus, who died in 912, attained particular fame as the composer of the sequence 'Media in vita in mortua sumus' and other sacred songs. The melodies of these sequences were of decisive significance for the further development of occidental music.

Arnold Geering, also of Basel, gives a survey of Swiss music from the Reformation to the period of Romanticism. Outstanding here was Ludwig Senfl, who achieved great success at the court of Emperor Maximilian I as the composer of gay "drawing-room songs" arranged for several voices. With his 'Dodecachordon' published in 1547, the great theorist Heinrich Glareanus laid the foundations for the development of modern tonality and polyphony. In the period that followed the main achievements of Swiss music lay in the field of choral singing, and of the evangelical hymn in particular. The rise of instrumental music did not get under way

until the time of romanticism. In the Eighteenth and Nineteenth centuries the alliance of Switzerland with German musical life in general was particularly close.

Edgar Refardt of Basel and Willi Schuh of Zürich report on Swiss musical development in recent times, and in an appendix Edmond Appia of Geneva discusses living musicians of French Switzerland. Arthur Honegger, Othmar Schoeck, Willy Burckhard, Frank Martin and Conrad Beck are the most important writers of the present. They are held in esteem throughout the world of international music and are actively engaged in the further development of Swiss music.

The aged Emile Jaques-Dalcroze, who is working in Geneva at the present time, occupies a special position among all Swiss musicians. His rhythmic gymnastics were introduced in the Swiss conservatories in 1905 and have conquered the whole world since. At the present time instruction is being given according to the "Jaques-Dalcroze method" in more than thirty countries. The master continues to conduct courses in Geneva, Paris and London. In Geneva there is a special "Jaques-Dalcroze Institute", devoted exclusively to this method which has become classic.

Swiss Musical Life

The great diversity of Swiss musical life led the editor of the 'Music Book' to distribute the material among numerous writers. Edgar Refardt of Basel discusses Switzerland's characteristic choral singing and mentions the most important premieres of recent times. Whereas Zürich devoted itself to the fostering of the classical choral works, Basel—and above all the extremely active Paul Sacher—championed the cultivation of modern choral music. Refardt lists eight first performances by



ATB, Zurich
A Brass Choir Heralds the Opening of the Swiss National Exposition in 1939 with a Concert in the Tower of the Zurich Cathedral (from the 'Book of Swiss Music')

Sacher of important modern choral works.

The Swiss operatic and festival performances, which have become more and more significant in recent times, are reviewed in detail by Fritz Gysi of Zürich. Ernst Mohr, Basel, discusses the Swiss orchestras, while Hans Ehinger Basel, enumerates the most important conductors and soloists. Wind music is treated in all its phases by R. Blaser-Egli of Lucerne. Alfred Stern of Zürich devotes some very interesting pages to the Swiss folksong (folklore) and its revival. Evangelical and Catholic sacred music are discussed by Ernst Isler of Zürich and J. B. Hilber of Lucerne. A. E. Cherbuliez of Chur con-

siders questions of musical education in Switzerland. In an appendix the work deals further with the musical copyright in Switzerland, with musical organizations, and with musical criticism and the Swiss music periodicals.

This brief survey suffices to show that the editors of the 'Book of Swiss Music' have not neglected a single phase in the public fostering and investigation of music. The work is a true "encyclopedia" of Swiss musical life and in these difficult times a magnificent testimony to the earnest wish for culture of this small Alpine country, which has always been conscious of its responsibility.

AUSTRALIA PREPARES FOR NEW SEASON

Radio Provides Operatic Fare—Beecham's Visit Awaited with Great Interest

MELBOURNE, AUSTRALIA, March 15.—Although the ambitious scheme of an all-Australian opera advocated by John Brownlee and Marjorie Lawrence is unlikely to be launched in wartime, the Australian Broadcasting Commission provides operatic employment in the National Studios for many local musicians. Whenever possible the leading roles are entrusted to Australian singers who have 'made good' overseas—Harold Williams, baritone, and Laurence Power, tenor, being included among the artists especially engaged for this purpose.

It was unfortunate that this season of broadcast opera from the Melbourne Studio opened with a performance of 'Madame Butterfly' so slack in rhythmic direction that at moments the singers were almost immobilized. The Italian-American soprano, Annunziata Garroto (wife of Laurence Power), displayed a naturally charming voice, but her Butterfly was a circumspect concert singer who in the most impassioned moments was faithful to inflexible rules of voice production. Laurence Power's Pinkerton conveyed no definite characteristics, whether vocal or dramatic, and the score as a whole suffered as a result of injudicious cutting. It may be hoped that the shortcomings of this performance will bring home to those responsible the crying need in Australia for an expert operatic 'producer'.

The formation of national theatres in each capital city is advocated by a recent arrival from Paris, M. Stuart-Laynor, who has secured considerable

support in New South Wales. Opera, ballet, drama, operetta and educational entertainment for children are included in this project which has evoked a strongly worded protest from the promoters of the Melbourne National Theatre Movement. M. Stuart-Laynor's statement that his scheme would benefit professional, rather than amateur talent, was not calculated to restore good feeling between the rival factions.

Musical interest in the forthcoming concert season centers upon the visit of Sir Thomas Beecham, who, to the delight of all orchestral enthusiasts in the Commonwealth, has consented to direct each State orchestra in turn rather than concentrate, as was expected, upon the two senior organizations in Sydney and Melbourne. The English conductor is scheduled to arrive in the late Autumn and his predecessor will be Georg Schneevoigt, director of the Finnish National Orchestra, whose rigorous methods of tuition have already been experienced by Australian musicians.

Another series of orchestral concerts will be conducted by Antal Dorati, the musical director of Colonel de Basil's Russian Ballet, which will visit Melbourne at the conclusion of a Sydney season. The performances by this much advertised combination have not, so far, fulfilled expectations, but both the press and the public in New South Wales have made generous allowances on account of the many difficulties and delays which beset the dancers on their way from Europe to Australia. Lichine, Riabouchinska, and, to a lesser degree, Tamara Toumanova, have maintained their reputations as artists of magnetism and poise. Serge Lifar was disappointingly below form in the early

stages of the season but came into his own magnificently in 'Swan Lake'.

BIDDY ALLEN

WILLIAMSBURG FESTIVAL ENLISTS FIVE ARTISTS

Two Vocalists to Appear for First Time on Programs Directed by Ralph Kirkpatrick

WILLIAMSBURG, VA., April 5.—Ralph Kirkpatrick, harpsichordist, who will direct the next series of festival concerts in the ballroom of the Governor's Palace during the week of April 15, will be assisted by five artists. These programs of seventeenth and eighteenth century music will be given under the auspices of Colonial Williamsburg, Inc.

Two of the assisting artists are vocalists who will appear on the Williamsburg programs for the first time. These include Florence Vickland, soprano, and William Gephart, baritone. Lois Wann, oboist; Lois Porter, violinist, and Aaron Bodenhorn, cellist, have appeared with Mr. Kirkpatrick in other concerts at the Governor's Palace.

These festival concerts are being arranged in the ballroom of the Governor's Palace as part of the comprehensive music activities of the Restoration. Two series, each of three programs, will be presented beginning on the evening of April 15 and continuing through April 20.

Sigma Alpha Iota Board to Meet in Los Angeles

The National Executive Board of Sigma Alpha Iota will meet in Los Angeles on April 24, 25 and 26 to outline plans for the next national convention which will be held there in August, 1941.